For Reference

Not to be taken from this room

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623

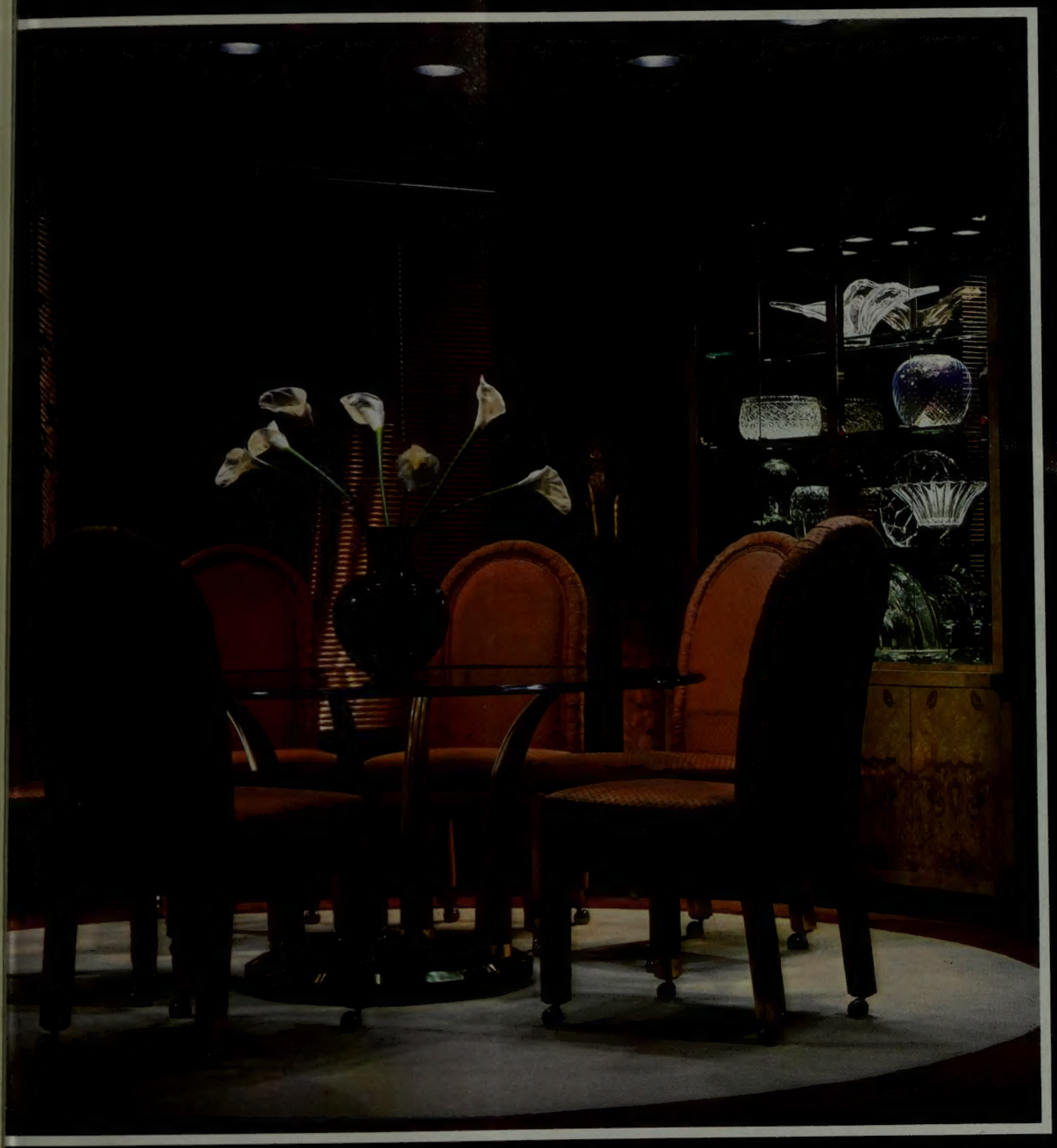
ARCHITECTURAL DIGES

INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

OCTOBER 19







Henredon

Furniture becomes an art form in Henredon's Scene Two collection. It is sculptured, sleek, sophisticated; as inviting to the touch as it is pleasing to the eye. Fashioned from satiny ash veneers with walnut and ebony accents, Scene Two is a study in what modern technology and advanced woodworking skills can create in wood, glass and brass. To explore these designs for living, dining and bedroom, we invite you to send $3.00 for the Scene Two catalog Henredon, Dept. A102, Morganton, NC 28655.

Henredon. For those who value excellence.





Scene Two has been designed for contemporary interior needs. A storage cabinet is fitted for entertaining with a pull-out mixing surface, while the lower section accommodates a television. For library or home office there are desks, storage and display units. Whatever the requirement, it is easy to appreciate the thoughtful planning that goes into this outstanding collection.











Henredon

Furniture becomes an art form in Henredon's Scene Two collection. It is sculptured, sleek, sophisticated; as inviting to the touch as it is pleasing to the eye. Fashioned from satiny ash veneers with walnut and ebony accents, Scene Two is a study in what modern technology and advanced woodworking skills can create in wood, glass and brass. To explore these designs for living, dining and bedroom, we invite you to send $3.00 for the Scene Two catalog Henredon, Dept. A102, Morganton, NC 28655.

Henredon. For those who value excellence.

TABLE OF CONTENTS

October 1982

ARCHITECTURAL DIGEST



COVER: A view of the living room in interior designer Hal Adams's own New York City apartment. The photography is by Peter Vitale, and the interiors are featured on page 102.

Letters from Readers 12

People Are the Issue 20

Guest Speaker 40
Clement E. Conger on National Treasures

Russell Lynes Observes 68
Museum on the Move

Collector's Close-up 92

Artist's Dialogue 204
A Conversation with Richard Estes

Antiques Notebook 222
A Fascination with English Antiques

Objects 238
Lee Radziwill—The Designer's Choices

Designer's Travel Notes 256
Keith Irvine in Indonesia

Designed for Reading 274
Four Views of American Architecture

Previews 286

Reader's Directory 288

Volume Thirty-nine/Number Ten.
Copyright © 1982 Knapp Communications Corporation.
All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

INTERIOR DESIGN

96 **Edwardian Allusions**
A Romantic Mood for Pandora Astor's London Home
Interior Design by Pandora Astor

102 **Ordered Harmony**
Classical Restraint in a Designer's Own Apartment
Interior Design by Hal Adams
Manhattan

124 **Timeless Look on Nob Hill**
A Designer Arranges Antique Furnishings for His Own Residence
Interior Design by Ronald Crosetti
San Francisco

144 **Intriguing Spatial Configurations**
A Creative Composition of Form, Texture and Hue in New York City
Interior Design by Robert Bray and Michael Schaible

154 **Luxe Intime**
In Paris, a Designer's Setting for His Collections
Interior Design by John Dolphin

170 **Vermont Aerie**
In the Green Mountains, a Secluded Retreat Designed for Comfort
Interior Design by Sandra Nunnerley

ART AND ANTIQUES

132 **Antiques: Locks and Keys**
Sculptural Devices that Provided Artful Security in Centuries Past

176 **Art: Sculptors' Drawings**
Expressive Renderings of Three-Dimensional Forms

SPECIAL FEATURES

110 **Gardens: At Willow Oaks**
The W. Averell Harrimans' Estate in Virginia

116 **The Collectors: Contemporary Focus**
Barry Lowen's Los Angeles Home

138 **Architectural Digest Visits: Burt Lancaster**
Rome

162 **Architecture: Houses of the Future**
Drawings by Architects of Works in Progress

182 **Historic Houses: Denmark's Hesselagergaard**
An Enduring Example of Renaissance Style



First class.

For you, first class is a way of life.
From the plane you fly... to the car you drive.
Seville... Cadillac's finest.
Elegant. Distinctive. Superbly crafted.
A car for those who choose to go first class all the way.

Seville for 1983

BEST OF ALL... IT'S A CADILLAC

CADILLAC MOTOR CAR DIVISION U.S.A.

GM



©THE WICKER WORKS 1982/ROBERT EMMETT BRIGHT PHOTOGRAPH

TO THE ACCREDITED TRADE ONLY

send $2 for illustrated **wicker collection** brochure to

the wicker works

650 potrero avenue, san francisco, california 94110
telephone (415) 285-6400; telex 330408

showrooms

san francisco, los angeles, seattle, denver/kneedler-fauchere;
portland/wayne martin, inc; **dallas, houston**/waller lee culp assoc;
chicago, troy (mich.)/rozmalin; **boston**/george and frances davison;
new york/jack lenor larsen; **philadelphia, washington**/duncan-huggins, ltd;
miami, atlanta/jerry pair & assoc.

overseas showrooms:

london/homeworks; **paris, stuttgart, zurich**/jack lenor larsen;
kuwait/patrick benyan; **jeddah**/ahmad & mohammad saleh kaki;
portocervo (sardinia)/studio 7; **rome**/peccolo moroni rocchia

ARCHITECTURAL DIGEST

Established 1920

Editor-in-Chief: Paige Rense

Managing Editor: J. Kelley Younger
Graphics Director: Charles Ross
Research Director: Margaret Redfield
Associate Managing Editor: Joanne Jaffe
Senior Associate Editor: Gayle Moss Rosenbe
Associate Editors: Barbara L. Dixon; Don G. Erickson *(Art & Antiques Features)*; L V. Bayle; Mary Chesterfield; James L. Forsh Christina Pundeff; Susann Wilbur Tonga
Graphics Associate: Nancy T. Sheinbein
Editorial Administrator: Nancy J. Odegard
Executive Assistant to the Editor-in-Chief: Beverly Perkins; *Production Editor:* Lindsay Mory; *Designer Liaison:* Laurie Baer; *Editorial Coordinators:* Michelle D. Vaughen, Elizabet Hough *(New York)*; *Assistant Editors:* Ann A Johnson, Alison Dockray, Anne F. Rothenber Kimberly De Roever, Holly Peterson; *Editori Assistants:* Michele Garza, Yvonne Hill-Carmichael, Gina Crespel
Graphics Assistants: Debra S. Bond, Gayle Hodgkins, James G. Huntington, Karen Miller
Consultants: John Lincoln *(Antiques)*; Constance W. Glenn, Aimée Brown Price *(Ar* Joseph Giovannini *(Architecture)*; William Ezelle Jones *(Decorative Arts)*; Jane Bledsoe *(Primitive Art)*; Robert E. Fisher *(Asian Art)*
Editor-at-Large: Valentine Lawford
International Correspondents:
London: Derry Moore, Elizabeth Dickson, Elizabeth Lambert, Serena Barrow; *Madrid:* Luis Escobar; *Paris:* Pascal Hinous Jean-Louis Gaillemin; *Rome:* Robert Emmet Bright; *Hong Kong:* Nigel Cameron *Munich:* Margaret A. Kelley

Publisher: George H. Oestreich, Jr.
Advertising Directors: Michael C. Stanke *(National)*; R. Jeffrey Petersen *(Eastern)*; Frank C. Nieman *(Midwestern)*; Betty M. Bartol *(Western)*

Chairman: Cleon T. Knapp
President: H. Stephen Cranston
Senior Vice-Presidents: Everett T. Alcan *(Planning)*; Rosalie Bruno *(New Venture Development)*; John L. Decker *(Magazine Gro Publisher)*; Betsy Wood Knapp *(MIS Electron Media)*; L. James Wade, Jr. *(Finance)*
Vice-Presidents: Philip Kaplan *(Executive Graphics)*; Anthony P. Iacono *(Manufacturin Production Director:* Patrick R. Casey; *Circulat Director (Magazine Group):* Jan Edwards

Advertising Offices and Representatives: 5900 Wilshire B Los Angeles, CA 90036, 213/937-4740, 731 Sansome St San Francisco, CA 94111, 415/781-1888, 680 Fifth Ave., N York, NY 10019, 212/765-6250; Midwest 303 E Wa Dr., Chicago, IL 60601, 312/861-0177; South G. Carbonari Co., 1325 Johnson Ferry Rd., Marietta, GA 30067, 4 973-1977; Detroit Sales Motivating Associates, 19075 Wes Mile Rd., Southfield, MI 48075, 313/352-6333; New gland Thomas Jackson, P.O. Box 194, Redding Ridge, CT 06 203/938-3501; Canada The Fenn Company, 148 King S road, King, Ontario L0G 1K0, 416/833-6200; Mexico In Rep, Pedro Moreno 1250 Desp 2e, Guadalajara, Jalisco, 00-41; United Kingdom Christopher Warburton and Ass ates, 36 Rutland Gardens, London SW7, England, 01-584-6568.

Architectural Digest *(ISSN 0003-8520)* is publis monthly by Knapp Communications Corporation. Edito Executive Offices: 5900 Wilshire Blvd., Los Angeles, 90036. Second class postage paid at Los Angeles, CA additional mailing offices. Subscription Rates for U.S.A., its territories and possessions: 12 issues, $39 Canada and all other countries: 12 issues, $54. Single is in U.S.A. $4.50, $4.95 in all other countries. New subscri first issue mailed within 6 weeks of order receipt. Subsc tion expiration shown by last 5 characters on first lin address label: first 3 indicate month, last 2 indicate yea final issue. Direct subscription correspondence and changes with label and/or code number to: Architectu Digest, Post Office Box 2815, Boulder, CO 80322; direct s subscription correspondence to editorial office. POSTM TER: Send USPS 3579 to: Architectural Digest, Post Office Box Boulder, CO 80302. Volume thirty-nine/Number ten.

COLORTRAK



YOU ARE CORDIALLY INVITED TO A MAJOR SHOWING OF IMPORTANT NEW WORKS FROM RCA.

The extraordinary new ColorTrak 2000 Design Series. A whole new generation of color televisions unlike any you've seen before—even from RCA. Because we're literally changing the shape of television. You can expect: a 25" picture tube (measured diagonally) in a cabinet the space of conventional 19" sets (model #FGR2020W); a picture so real, so lifelike, it appears almost 3-dimensional, thanks to RCA's advanced Detail Processor; an overall reception capacity of 127 channels (including cable); RCA's 17-function remote control; and, along with traditional designs, some of the most contemporary cabinetry in RCA history.

You'll find this impressive combination of features only on RCA-made sets.

For more information on the complete ColorTrak 2000 Design Series, write to: RCA Consumer Electronics, Dept. 32-312, 600 N. Sherman Drive, Indianapolis, Indiana 46201.

Or see the exciting new ColorTrak 2000 Design Series for yourself. You'll see why we say...

WE'LL OPEN YOUR EYES.

RCA

TWO THOUSAND



Meet the Diors: Oliver, the Wizard, and the Mouth. They loved armadillos, the American flag, and they disliked all their friends equally.

Dior Women's Sportswear

Women's Jewelry. Men's Dress Shirts, Neckwear, Accessories and Formal Wear.

Christian Dior



Anne Klein



Donna Karan and Louis Dell'Olio have designed an evening gown of unsurpassed luxury for the beautifully toned female body. This cashmere extravagance, deeply V'd in the back...to reveal another side of feminine beauty. Yet, from any angle, any point of view, this gown will tempt more than just the sense of sight. In ivory for sizes 4 to 12, $550. Now in the Anne Klein Boutique—where we are all the things you are.

Saks Fifth Avenue



BVLGARI

HOTEL PIERRE · 2 EAST 61st STREET · NEW YORK CITY
TEL. (212) 486 00 86

ROMA · GENÈVE · MONTE CARLO · PARIS

CAR



EVEN IN FRANCE ONLY A FEW OWN CARDEILHAC STERL

CARDEILHAC
STERLING
FRANCE

"SCEAUX," AND OTHER CARDEILHAC STERLING SILVER PATTERNS, MAY BE SEEN AT
NEIMAN MARCUS, DALLAS, HOUSTON, WESTCHESTER, BEVERLY HILLS • WOODWARD AND LOTHROP WASHING
S. MARSH, MILLBURN • ZELL BROTHERS, PORTLAND • CARDEL, NEW YORK
CARDEILHAC STERLING, 373 PARK AVENUE SOUTH, NEW YORK, NEW YORK, 10016



Fidji de Guy Laroche.

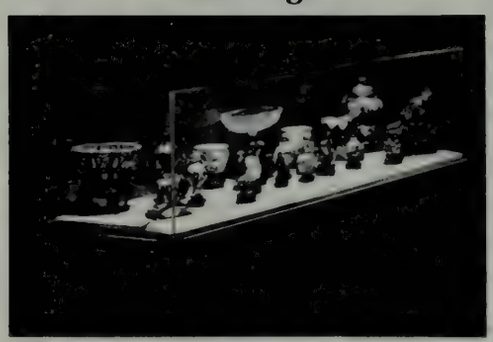
De la Haute Couture à la Haute Parfumerie



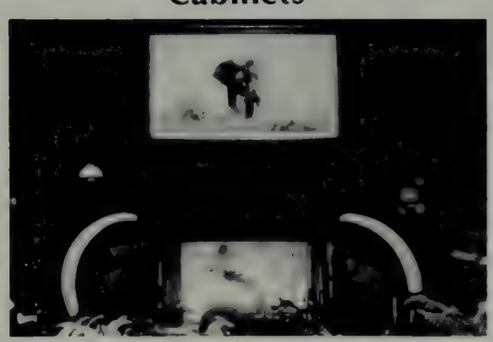
Landscapes



Paintings



Cabinets



Entire room settings

Wendelighting
makes them all more exciting!

Let us create your home's lighting design using our unique optical projectors that enhance room settings by confining light rays to the contour of art objects. Request our free illustrated folder "Fine Lighting for the Serious Collector" by writing **Wendelighting**, Dept. A, 9068 Culver Blvd. Culver City, CA., 90230, 213/559-4310. In the East, call 212/682-8775. In the Midwest, call 312/664-5362.

Showrooms open by appointment only.

WENDELIGHTING
Divison of JACKSEN INTERNATIONAL Ltd

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

How nice it was, to go through the May issue and suddenly see page after page of delicious color. Never before have I had such an urge to wander through all the rooms and gardens, imagining myself sleeping in a violet-colored bedroom one minute and walking through a garden full of blooming azaleas the next. I can look at colors, textures, arrangements, and interpret them to my personal needs. They supply an endless resource of designs that serve as a spur to my own imagination. Thank you for my monthly burst of color-filled dreams, as well as for the chance to learn through observation.

Max E. Verga
Brooklyn, New York

I have little but praise for your magazine; however, I do have a few comments. I am tired of seeing Steve Chase's personal homes, including the one shown in the May issue. His own homes do not vary much from those he designs for others. This is a terrible rut for a designer to fall into.

Barbara J. Glaske
Beaverton, Oregon

I was very pleased to see Steve Chase's home in your May 1982 issue. His designs are so fresh and imaginative! I know you've shown his work many times before, but it's never enough for me. Please continue to bring his work to us.

Susan F. Schonberg
Frankfort, Kentucky

Your May issue is the most interesting yet! I especially enjoyed the article by Stanley Tigerman in "Guest Speaker." Mr. Tigerman's writings help me put art, history and an appreciation for various design periods in proper perspective. I look forward to future articles of this caliber.

Barry L. Spitznass
Bloomington, Illinois

George Clarkson's interior desi
("Flair in Houston," May 1982) me
only superlative commendations
his opulent and imaginative,
thoroughly comfortable, use of c
ors, fabrics, furniture and objets d
throughout the Malone home. E
room outdoes the others in beau
and tastefulness. Please keep feat
ing those homes and designers t
evince such decorative savoir fa

Marla Ru
Philadelphia, Pennsylva

In the midst of your piece on t
Queen of the Netherlands, in t
May 1982 issue, I am struck by t
lack of regal opulence of any kin
Sterile, blank, uninspired, cool and u
comfortable are the words to descri
the rooms. Where is the warmth
the grand history? The dining roo
looks like a stripped-down whi
wash. Send in George Clarkson.

J. L. Ha
Ventura, Califor

Thank you for bringing us yet a
other peek into the interiors of t
stately homes of Europe. I was part
ularly impressed with the comfort
the rooms in *Huit-ten-Bosch*. What
lovely and appealing home for t
Dutch royal family!

Christina Fredrickss
Syracuse, New Yo

It was a pleasure to see *Architectu*
Digest giving Moroccan rugs and te
tiles the attention they deserve, in th
May issue. Having spent the last te
years doing field research and collec
ing these remarkable textiles, I nat
rally welcome the growing intere
they are getting from American co
lectors and designers. The handsom
color illustrations you used give
very good sense of the unusual cha
acter and design of these rugs.

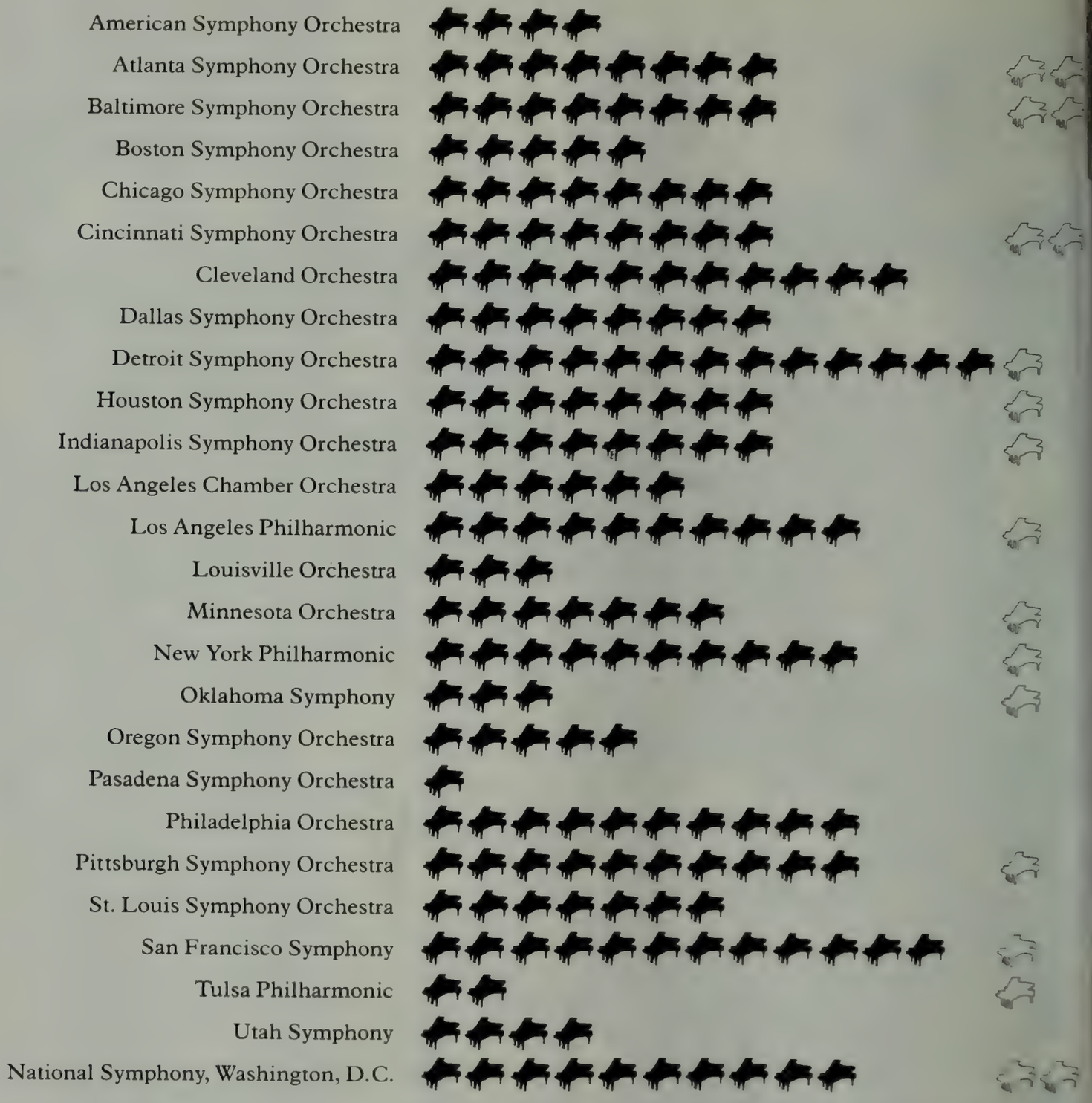
Lois S. Brube
Lexington, Massachuse



uering america . . . by design!

bijan

designer for men
beverly hills
new york



Our 1982-83 bottom line: **Steinway 189.** **All others**

This concert season, Steinway Pianos are once again the overwhelming choice of soloists scheduled to perform with major orchestras in the U.S.

For literature about the Steinway, write to John H. Steinway, Dept. 11, 109 West 57th Street, New York, N.Y. 10019.

Steinway & Sons



VAN CLEEF & ARPELS®

World-Famous Jewelers

New York 744 Fifth Avenue 10019 (212) 644-9500 Beverly Hills 300 North Rodeo Drive 90210 (213) 276-1161
Palm Beach 249 Worth Avenue 33480 (305) 655-6767 Paris Monte Carlo Cannes Deauville Geneva Tokyo

Designs© We honor major credit cards.

EBEL

The Architects of Time



Stainless steel and 18 Kt. gold. Intelligently priced from $875. Available in all 18 Kt. gold

SLAVICK'S

Fine Jewelers Since 1917

427 W. 7th St. • Los Angeles, CA 90014
26 area locations in Southern California
Call toll-free 1-800-232-2406 for the location nearest you.


hat becomes a Legend most?
Blackglama
BLACKGLAMA® IS THE WORLD'S FINEST NATURAL DARK RANCH MINK BRED ONLY IN AMERICA BY THE GREAT LAKES MINK MEN


DAVID WEB
New York, 7 East 57th Street
Houston, Ga

FREE AIRFARE TO OR FROM THE QE2!

ONLY THE QE2 SHOWS YOU SO MUCH PACIFIC AND ORIENT IN AS LITTLE AS 2 WEEKS.

t palace, part playground, the een of ships has the pick of Pacific l Orient ports this winter. With the le and speed of the last of the great perliners, she outsails other ships, offer you more time in port, includ- many overnight stays.

You don't just sail it. You live it. ur unique environment is quite nply the greatest ship in the world: 3 feet of modern luxury, 13 stories of nstop excitement, an acre of open ck.

With celebrity passengers, inter- tional entertainers and the rgest social and service staffs loat, the Queen's ambience legendary: lavish state- oms, four top staurants, a 20,000- ottle wine cellar, a amorous casino, an timate disco and five vely nightspots.

The "Golden Door" keeps you ship-shape. Experts from California's amed "Golden Door" spa will be on board with a special itness program. You'll enjoy yoga and aerobic dance, a gym and jogging deck, saunas, jacuzzis and swimming pools, a masseur and a masseuse—even a Parcours.

QE2 Life Enrichment presents renowned authorities to counsel you on everything from health and well-being to fashion and finance.

Fly free on your dream vacation.

The winter vacation of your dreams will never be a bigger bargain than right now—with free airfare via Pan Am to or from your hometown, on a wide range of cruise alternatives.

You can combine one cruise with another. Choose to begin or end your vacation in New York or Florida with a Trans-Canal cruise. Or take a unique Cunard tour, which includes your cruise, land and air arrangements.

L.A. to Sydney (Jan. 31, 22 days): San Francisco, Tahiti (Papeete), Moorea, Cook Islands (Rarotonga), Auckland, Wellington; from $4,360, including free airfare back to your home.

L.A. to Singapore (35 days): The above ports, plus Brisbane, Great Barrier Reef/Whitsunday Islands, Port Moresby, Bali; from $7,370, including free airfare back to your home.

L.A. to Hong Kong (44 days): All the above ports, Bangkok (Pattaya) and 3 nights in Hong Kong, plus optional tours to the People's Republic of China; from $9,455, including free airfare back to your home.

Singapore to L.A. (Mar. 7, 26 days): Bangkok (Pattaya), Hong Kong, Qingdao (China), Kobe, Yokohama, Honolulu, Kona (Hawaii); from $5,750, including free airfare from your home to Singapore.

Hong Kong to L.A. (Mar. 16, 17 days): Qingdao, Kobe, Yokohama, Honolulu, Kona; from $3,665, including free airfare from your home to Hong Kong.

Trans-Canal or transatlantic—with free airfare!

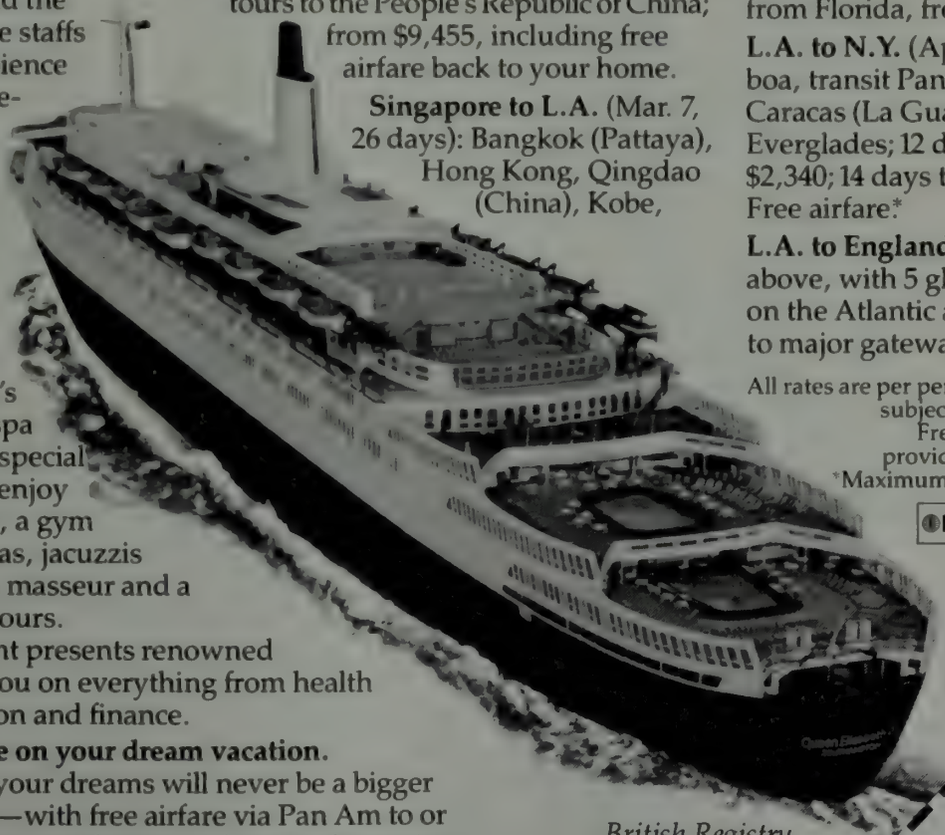
N.Y. to L.A. (Jan. 17): Port Everglades, Curacao, Cartagena, Cristobal, transit Panama Canal, Balboa, Acapulco; 14 days from N.Y., from $2,490; 12 days from Florida, from $2,340. Free airfare.*

L.A. to N.Y. (Apr. 2): Acapulco, Balboa, transit Panama Canal, Cristobal, Caracas (La Guaira), St. Thomas, Port Everglades; 12 days to Florida, from $2,340; 14 days to N.Y., from $2,490. Free airfare.*

L.A. to England (Apr. 2, 19 days): As above, with 5 glorious days and nights on the Atlantic and a free flight home to major gateways; from $3,240.

All rates are per person, double occupancy and subject to availability.
Free air tickets provided by Cunard.
*Maximum air allowance $300.

PAN AM.



British Registry

CUNARD

For a free QE2 vacation planner—with facts on free airfare—see your travel agent or contact Vaughn Rickard, Cunard, 555 Fifth Ave., New York, N.Y. 10017 (212) 661-7777.

QUEEN ELIZABETH 2

FOR ONCE IN YOUR LIFE. LIVE.

Name

Street

City State Zip

Travel Agent

E702742Q16



Do you really read them all? is a question I am frequently asked concerning letters from our readers. Yes, I read them all, eagerly, carefully and appreciatively. And each one is answered.

Not only are we interested in knowing what you find fascinating—or not fascinating—in the pages of Architectural Digest, but we like to know what you want to see in future issues. And because the world is full of undiscovered wonders, we are always glad to hear about unpublished discoveries. But most of all, we appreciate your being interes enough to take the time to write us.

Every letter is special, and in course of a year the opinions and c ments are as varied as the postma But whether the actual words exp approval or disapproval, I believe basically their message is: Are you lis ing? Our answer: Yes, we are!

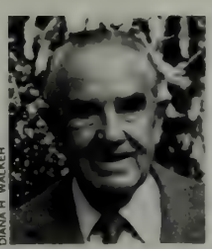
Paige Rense
Editor-in-Ch

Edwardian Allusions

Pandora Astor has always had the instincts of an interior designer. As a child, sharing a large room with two sisters, she continually redecorated her third of it. "For some people, what they hear or taste is important. I care about what I see every day," she says. Mrs. Astor never minds moving, because that means she can start again. Her recent move in London wasn't far in distance, but inspired a major change—from stark simplicity to Edwardian opulence. It's quite a talent to be able to decorate in two such different styles, and even more remarkable to be content living with either. *See page 96.*



Pandora Astor





W. Averell Harriman
Pamela Harriman

Ordered Harmony

"If you plan a design thoroughly, down to the last detail, then go ahead and do it, it comes out well," says New York interior designer Hal Adams, whose work is appearing in our pages for the first time. Mr. Adams's favorite approach, visible in his own Manhattan apartment, is to provide a flow of height changes for the eye to follow, a circular movement from high to low objects, then back up again. "My most successful rooms have that kind of organization," he says. The designer believes a décor should be "timely, yet not fashionable." Currently he is working on



Hal Adams



Barry Lowen

projects in Palm Beach, the Caym Islands, Houston, Southampton a New York. *See page 102.*

Garde
At Willow Oa

Though Gov. and Mrs. W. Aver Harriman came to *Willow Oaks*, th country home in Virginia, only fi years ago, the gardens they have n tured and developed in that fir seem to have been there forever. M Harriman brings to the project h long experience with English garde ing, beginning with her fathe widely acclaimed garden, *Minter* She is ably assisted by Bill Hoog veen, the Harrimans' resident lan scape gardener. Their latest endeav involves an area that was once total overgrown. "Bill discovered a m velous little stream and cleared it a and now we're readying a wi flower garden," Pamela Harrim tells us enthusiastically. *See page 11*

The Collecto
An Artistic Foc

We had often heard of Barry Lowe fine contemporary art collection a we looked forward to seeing his L Angeles house. For Mr. Lowen, vic president of special projects f Twentieth Century-Fox Televisio collecting is an ardent interest and continual source of relaxation a

continued on pag


"oooh"
KAHLÚA®
&
Coffee
KAHLUA
IMPORTED
FROM SUNNY MEXICO
KAHLÚA
LICOR DE CAFÉ
COFFEE LIQUEUR
PRODUCT OF MEXICO
KAHLUA, S A
FABRICA DE LICOR DE CAFE
KAHLÚA®
&
Ice Coffee
nply, splash a dash of Kahlúa in your hot or ice coffee.
ou like, add a twist of lemon or lime. And do
l yourself to our Kahlúa recipe book. Yours for the sending.
dstone Wine & Spirits Inc., 116 No. Robertson Blvd., Los Angeles,
90048. ©1980 Kahlúa. Coffee Liqueur from Sunny Mexico. 53 Proof.

PEARSON FINESSE. IT SH

HAND-TAILORED FURNITURE MADE TO YOUR CUSTOM ORDER IN A SELECTION OF OVER 800 FABRICS









It comes from over four decades of uncor
ing manufacturing quality. Skilled
craftsmen carefully stretch and smo
fabrics to fit every contour. Match patte
tern for an uninterrupted flow of de
makes Pearson upholstery so unque
nique. A possession of pride for con
of fine furniture.

Pearson

DIVISION OF

Lane

TO PEARSON CO., DEPT. P8, BOX 2638, HIGH POINT, N. C. 2

les must de Cartier
Paris



Available at Cartier and les must de Cartier boutiques

Simon Pearce Glass



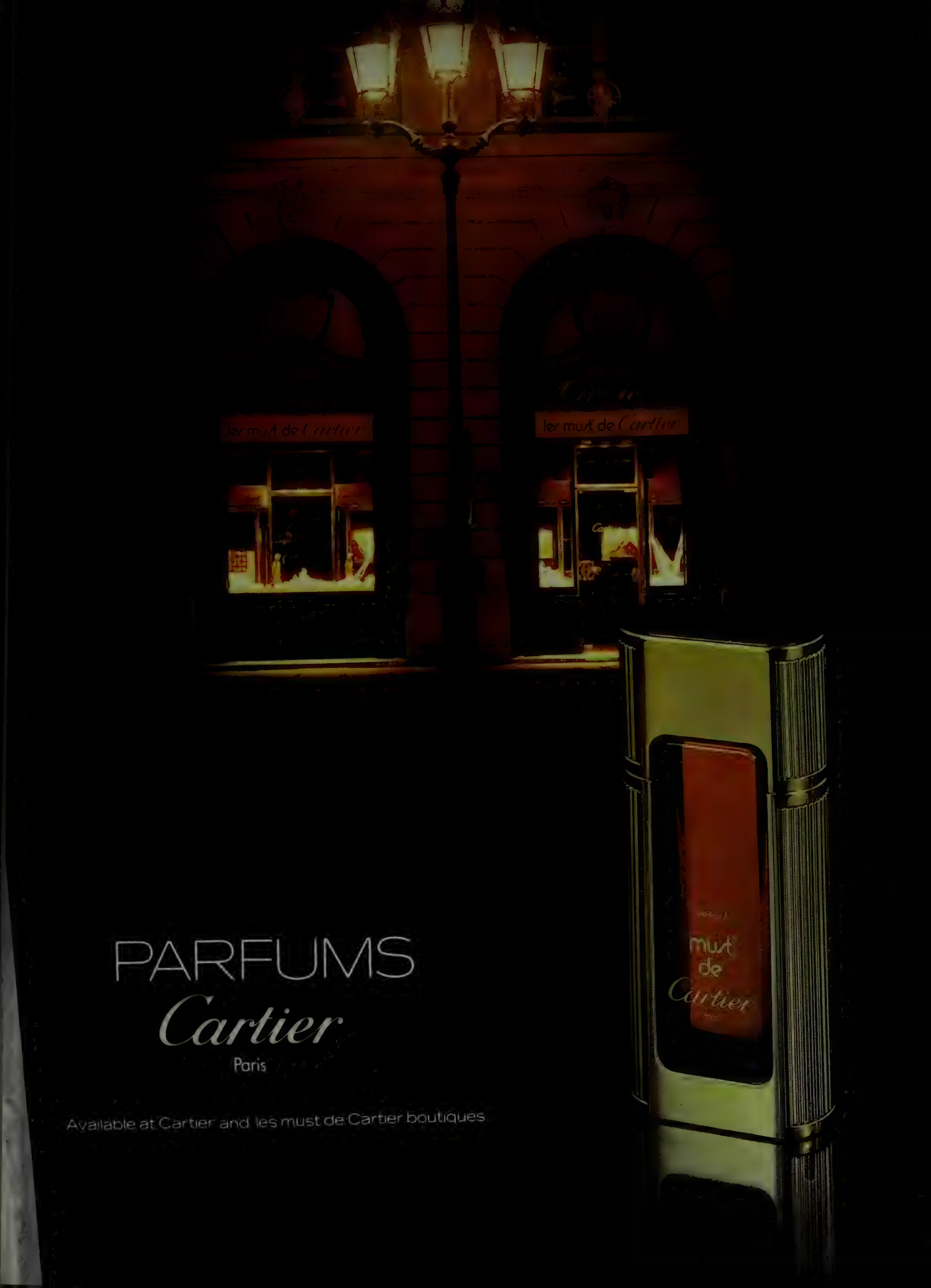
Special Edition crystal footed bow



handblown and signed by Simon Pearce. From the Chatham Fields Collection of works by American artisans. 3 inches high, 16 inches in diameter. $300.

For a full color 48 page portfolio, please send $5.00 to Chatham Fields, Incorporated, 144A Rigor Hill Road, in Chatham, New York 12037. 518 392-3340.

Chatham Fields



PARFUMS

Cartier

Paris

Available at Cartier and les must de Cartier boutiques

continued from page 20

excitement. He has a discerning eye and, with friends interested in art—though not necessarily in the works to which he is committed—he enjoys sharing what he has learned over many years of observation and study. "Generally, there is little attention paid to education in the visual arts," he says, "and it's important to interest people in looking at art, so they can learn to make quality judgments." *See page 116.*

Timeless Look on Nob Hill

Ronald Crosetti is a native of San Francisco and sees no reason ever to leave. His own apartment, on the top floor of one of the classic older buildings on Nob Hill, is the first of his interior designs that we have shown. The designer considers his office "strictly a workroom," and frequently meets with clients at his home. There, his 1921 Steinway holds an honored place among carefully chosen antiques, "pieces accumulated over the years." Mr. Crosetti is an accomplished musician who chose interior design over a musical career ten years ago. When not engaged in one of these two absorbing activities, he's likely to be hunting for antiques in Europe, skiing, or boating and water-skiing at his Lake Tahoe residence. *See page 124.*



Ronald Crosetti

Architectural Digest Visits: Burt Lancaster

Whether in his Los Angeles residence, or his Rome apartment, which we feature in this issue, Burt Lancaster tells us he needs "plenty of elbowroom for cooking." He has enlarged the kitchen of the Los Angeles apartment, and there, as in Rome, herbs thrive on the windowsills among pots of succulents. There, too, along with the many books and recordings that crowd the shelves, the interiors include objects discovered on his European travels, though a Spanish, rather than an Italian, influence prevails. Mr. Lancaster has recently returned from Scotland, where he was on location for the film *Local Hero*, for *Chariots of Fire* producer David Puttnam. *See page 138.*



Burt Lancaster





Robert Bray
Michael Schaible

Intrigu
Spatial Configurati

Robert Bray's and Michael Schaib
ability to juggle dark and light
umes accounts for many of the st
ing images in their design fo
contemporary triplex penthouse
Manhattan. But pure daring inspi
the sculptural "newel post" at
bottom of the stairway. Robert B
actually cast a rope over and o
again to arrive at the distinctive,
furling form. For structural reaso
the New York design team placed
skylight in what they considered
most unlikely spot, alongside
stairway. It not only looks logi
there, but functions as an import
design element. *See page 144.*



John Dolphin

Luxe Intim

"I walked in, and within the fi
minute I knew I had to have it," sa
interior designer and antiques dea
John Dolphin, of his Paris apartme
The space was once Matisse's atelie
and Mr. Dolphin is frequently r
minded of the great artist's presen
there. "It has a magic, an atmosphe
that's very special, positive a
powerful," he observes. "The who
concept came together in a flash, a
it was all completed within fi
weeks." In a sense, the designer h
been prepared for years. He first gaz
admiringly into antiques store wi
dows at the age of ten. *See page 154.*



Sandra Nunnerley

Vermont Aer

It all began when interior design
Sandra Nunnerley received a phon
call from international businessma
Raymond Cabral, who was famili
with her work. While looking f
land in Vermont, Mr. Cabral ha
found some acreage in Stowe adj
cent to property he already owne
and it happened to have a house on
"The house was a disaster," says th
designer, "but the setting was e
traordinary and I told him I thoug
we could do something spectacular
Her design is unusual for the ar
more like a European, than a Vermo
ski resort residence. *See page 110.* □



Mumm's the word.

For 150 years now, people who know how to live have been celebrating life with Mumm premium Champagne, imported from France.

BENSON

Introducing Deluxe Ultra Lights



6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1982

HEDGES



Only 6 mg
yet rich enough
to be called deluxe.
Regular and Menthol.

Open a box today.

EARTH'S FIRST SOFT DRINK.



When the earth was new, mountains rose and valleys were carved and there was created, in what is now called France, a spring that is now called Perrier.®

All the Perrier in the world is born in that spring.

Still clear, pure and sparkling, and minus all those additives that civilization has invented. There's no sugar. No artificial sweetener. No calories. There's no caffeine, no coloring. And Perrier is recommended for salt-free diets, as well.

In modern times, when most beverages are made with water that's been disinfected, softened, oxidated or chlorinated, it's nice also to know that Perrier is naturally filtered as it rises to the surface from its deep underground source.

And so our only concession to civilization is the green Perrier bottle. Because without it, you would never get to enjoy Perrier.

Perrier. Earth's first soft drink.™ Not manufactured, but created by the earth when it was new.



© 1982 Great Waters of France, Inc.



©82 Harry Winston, Inc. Photograph Kenneth Heyman

HW

Harry Winston Inc.

Rare jewels of the world.

Paris Geneva Monte Carlo New York: 718 Fifth Avenue 10019



"We found a cove with nobody else around. Just a magnificent Bermuda beach and us."

Lucien and Janet Burnett talk about their fourth visit to Bermuda.



"The players tried so hard to explain cricket to us. They're all so good-natured. Everybody here is."



"It's fun getting dressed up. Somehow, it's Bermuda. It fits in with the island."

Couldn't you use a little Bermuda right now?

Bermuda

See your Travel Agent or write Bermuda, Dept **0439** 630 Fifth Ave., New York, N.Y. 10111 or Suite 1010, 44 School St., Boston, Mass. 02108 or 300 North State St., Chicago, Ill. 60610 or Suite 2008, 235 Peachtree St. N.E., Atlanta, Ga. 30303.



Here today, here tomorrow.™

MARK CROSS
ESTABLISHED 1845

645 Fifth Avenue.
N.Y., N.Y. 10022

New York 645 Fifth Avenue Atlanta Bal Harbour Boston Chicago Colorado Springs Costa Mesa Detroit
Houston Palm Beach Pebble Beach San Francisco Troy, Michigan Washington, D.C.

The American Express Card welcomed


in a splash of vivid color. Available in custom sizes and colors.
Patterson, Flynn & Martin, Inc.
950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414.
Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280
Los Angeles, San Francisco, Dallas, Houston, Philadelphia, Denver, New Orleans, Boston, Atlanta, Washington, D.C., Miami



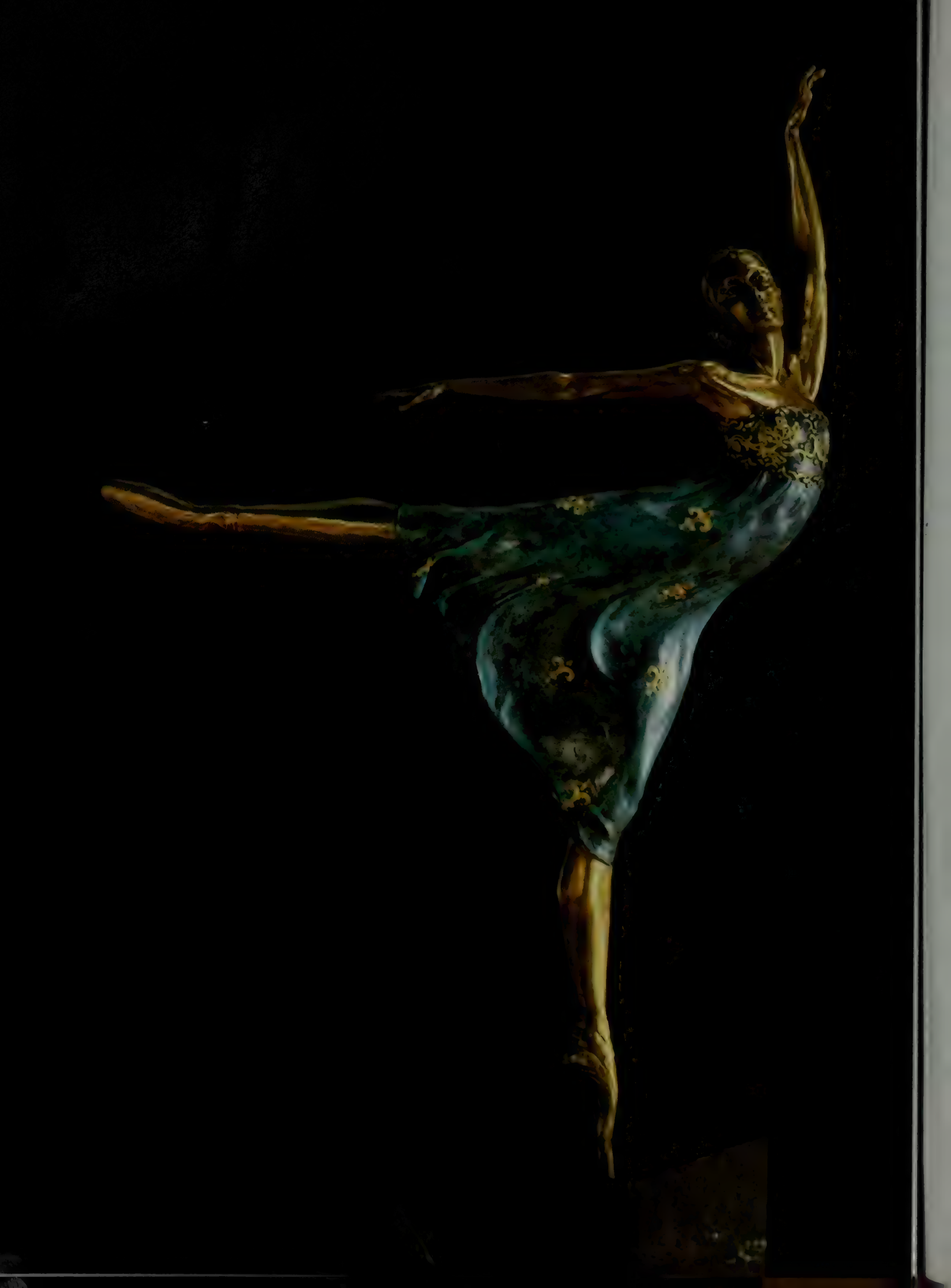
Restrained control of sculptural line and painstaking concern for fine detail are apparent in the Baker Contemporary Collection. Rare East Indian laurel veneers, hand cast brass door pulls and inlays of etched brass provide continuity throughout this Baker Collection.

Designed by Bert England, these designs reflect his sensitivity to scale and sculpture.

You are invited to send $4.00 for the Contemporary Collection Catalogue to Baker Furniture, Dept. 142, 1661 Monroe Avenue N.W., Grand Rapids, Michigan 49505.

Baker
Knapp & Tubbs

A North American Philips Company
Distinguished manufacturer and distributor of fine furniture with showrooms in Atlanta, Chicago, Cleveland, Dallas, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Troy and London.



Juliet

"It seems she hangs upon the cheek of night like a rich jewel"
(Romeo and Juliet, I,V,49)

Juliet, when Romeo first sees her – a powerful Renaissance image of perfect youth before perfect passion. This image, central to Shakespeare's play and the ballets based on it, has inspired great moments in theatre and dance. Paul Fairley has captured this image in this stunning original bronze sculpture. The rich textures of the Renaissance imagination, the supple beauty of youth, and the grace and power of the dance, are all a part of the magic that is *Juliet*.

Poised on a base of green natural marble, *Juliet* captures the fluidity and strength of the ballerina. Fairley has taken infinite care in creating a piece that is historically, and technically accurate. The detail of the hands, the exact position of the legs, the beaded head piece and the handetched embroidery on her gown attest to the exquisite craftsmanship employed in the creation of this sculpture. To have created all this detail in a flawless representational figure that stands 18" high and weighs approximately 10 pounds attests to Fairley's enormous talent and skill which is virtually unmatched in the world of contemporary sculpture.

Artmark Sculptures Ltd. invites you to share the magic Fairley has created and the excitement of owning this original bronze sculpture.

Juliet is being issued in a limited edition of 999, plus 2 Artist's proofs. Each sculpture is prepared and cast by the lost wax process under the direct supervision of the artist. Each sculpture in the edition will include the foundry mark and is signed and numbered by the artist. A Certificate of Authenticity will accompany each sculpture.

The price for this very special subscription is $1,525 U.S. or $1,950 CDN. You may order your *Juliet* today by calling toll free or writing to us.

GUARANTEE

ARTMARK SCULPTURES LTD. guarantees that the sculpture is an original creation of Paul Fairley; the Edition is limited as specified; and each piece is approved by the artist before shipment. ARTMARK SCULPTURES LTD. unconditionally guarantees to repurchase your bronze at the issue price of $1,525 U.S. or $1,950 CDN. any time within six months of your purchase.

HOW TO ORDER

You may reserve your *Juliet* by sending us your check now. Issue price $1,525 U.S. or $1,950 CDN. Major credits cards accepted. A five payment installment plan can be arranged. Cost of credit is included in the purchase price.

TO ORDER, CALL TOLL FREE

1-800-828-8222 (except New York State residents) call: 1-800-462-4644 or write: ARTMARK SCULPTURES LTD., P.O. Box 541 Lenox Hill P.O., New York, N.Y. 10021 for an illustrated brochure. In Canada, call 1-800-268-9054 or write: ARTMARK SCULPTURES LTD., 250 Adelaide Street, West, Toronto, Ontario M5H 1X6 for an illustrated brochure.

Artmark Sculptures Ltd.

New York and Toronto

"Juliet" by Paul Fairley © Artmark Sculptures Ltd. 1982

Possibly the most expensive tray table in the worl



Exquisite. Hundreds of pieces of thuya wood, rosewood, fruitwood, ebony and satinwood have been meticulously selected, shaped and exactingly joined together. And, finished by hand with subtle shadings in an antique manner. 38" x 26" x 20" high.

A document is available on request providing full details as to why this tray table costs $7,000.

WOOD & HOGAN America's most distinguished wholesale source for Fine English Furniture

305 East 63rd Street, New York, N.Y. 10021 Telephone: 212-355-1335

Sole American distributors for Norfolk Antique Company

In Dallas: Gerald Hargett, Inc., 220 Decorative Center In Houston: Gerald Hargett, Inc., 5120 Woodway

Available through interior designers and architects





clarence house

40 EAST 57TH STREET NEW YORK THROUGH DECORATORS AND FINE STORES



JAPONERIE

Clement E. Conger on National Treasures



DIPLOMATIC RECEPTION ROOMS/DEPARTMENT OF STATE

Curator of the Department of State and the White House, Clement E. Conger explains how the interiors have come to be the "two great mirrors of American cultural accomplishment."

WHEN I WAS DEPUTY CHIEF of protocol of the United States, in charge of official government entertainment at all levels, the vice-president, secretary of state and members of the cabinet essentially had no places in which to entertain foreign visitors. They used hotels and public buildings, which gave no reflection of American cultural accomplishment.

The new Department of State Building, opened in 1961, had eleven huge diplomatic reception rooms. The exterior walls were plate glass with exposed steel beams; interior walls were either pseudo eighteenth century or quite modern, and there was wall-to-wall carpeting on concrete floors. Only three rooms were furnished—with meager reproductions quite unsuitable for the very large spaces. After seeing them, I made the mistake of volunteering to run the campaign to furnish these rooms. I should have had my head examined! I had no idea I would still be at it more than twenty years later.

And certainly I never dreamed I would resign as deputy chief of protocol to become curator for two of Uncle Sam's most prestigious windows to the world: the Department of State and the White House.

Growing up in Virginia, where my family has lived since the 1600s, I was surrounded by good architecture, inherited English antiques and some American art. Because of this background and the fact that the State Department reception rooms were named for early secretaries of state who became presidents, I decided to start building a collection of American antiques and art. I had to devise unique methods of persuasion, since the rooms looked so forbidding that no one was eager to contribute, or even lend, to them. Though I made the rounds of the leading dealers in Americana, only one New York firm agreed to lend to the diplomatic reception rooms, giving a quarter of a million dollars' worth of American antiques. The firm was properly rewarded by the purchase of all but one of the pieces they had lent.

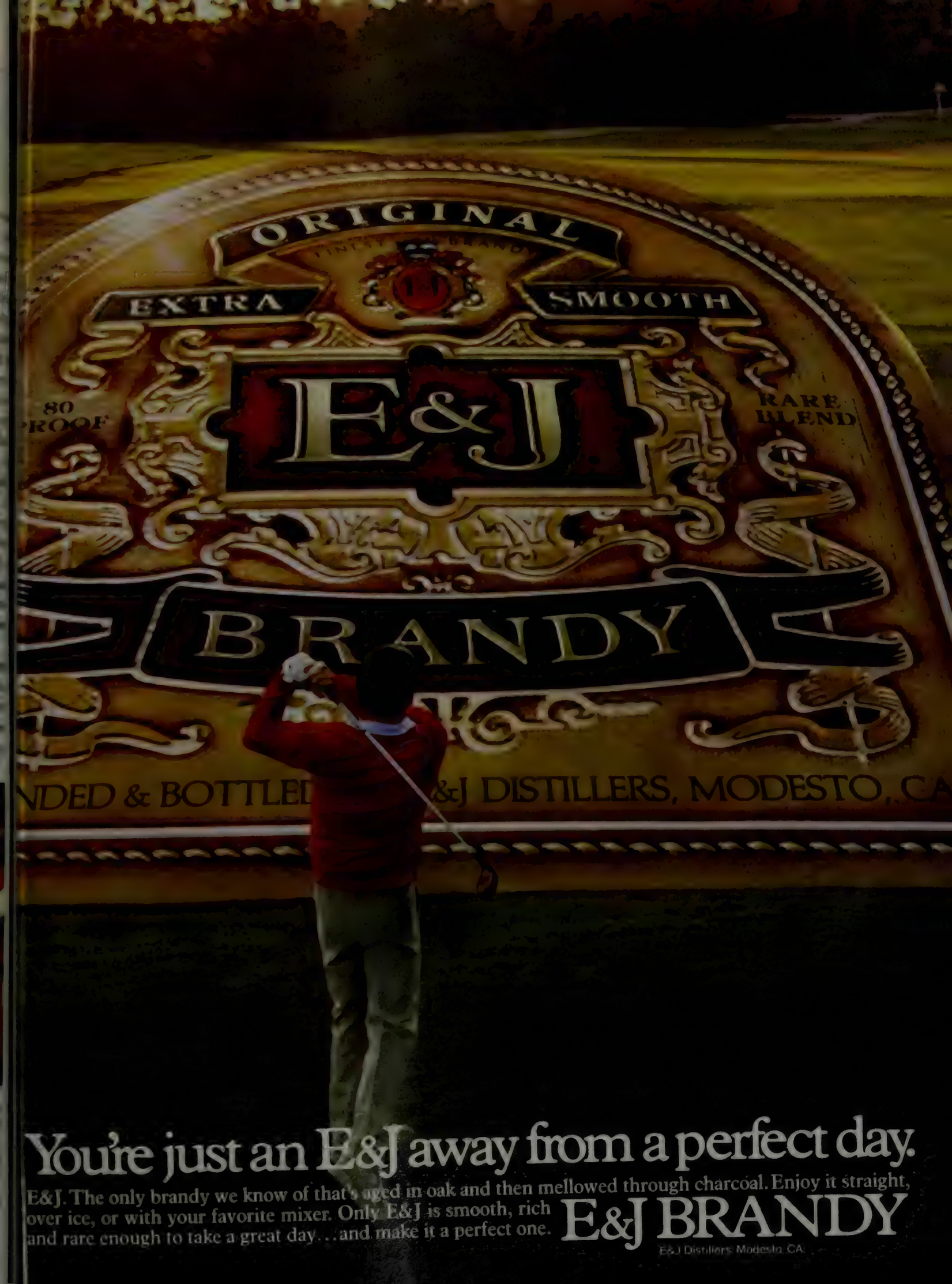
And I recall the day the late Lansdell Christie of New York, who was an original member of the State Department's Fine Arts Committee, came in. He saw the highboy lent by





LEFT: Portraits of America's founding fathers are among Mr. Conger's prized acquisitions from private donors. Benjamin West's *Signing of the Treaty of Paris, 1782* was secured for the Department of State when the owner agreed to accept a copy in its place. ABOVE: *Mrs. John Quincy Adams*, by Gilbert Stuart, was donated to the White House by Adams descendants.

continued on page 46



You're just an E&J away from a perfect day.

E&J. The only brandy we know of that's aged in oak and then mellowed through charcoal. Enjoy it straight, over ice, or with your favorite mixer. Only E&J is smooth, rich and rare enough to take a great day... and make it a perfect one.

E&J BRANDY

E&J Distillers Modesto, CA.

Venetian Court...
A study in texture by Eligère®

Texture and richness, thought to be lost in time, now lives again in Venetian Court, a self-indulgent, self-tone pin dot that combines elegance and ease of care. Twenty four colors softened and muted like Renaissance classics. Made of Antron® III nylon and treated with DuPont Teflon® Carpet Protector for durability that withstands the test of time. Venetian Court, a work of art to enhance your art. By Eligère Carpets. The only elegant choice.



Collins & Aikman
ELIGERE CARPETS
210 Madison Avenue, New York, NY 10016 (212) 576-1212

Antron III
DuPont TEFLON
carpet protection

WHY THE VALUE OF A GOLD PATEK PHILIPPE GOES UP

There are, throughout the world, thousands of Patek Philippe timepieces still ticking silently (and accurately) in tribute to the hands that made them over a century ago.

Occasionally one is offered at auction by one of the world's distinguished salons. Like any other work of art by the acknowledged master, a Patek Philippe appreciates in value.

This would go without saying for the museum-worthy Pateks that belonged to scores of legendary 19th century figures–from Tolstoy to Tchaikovsky, from Wagner to Queen Victoria. Any antique Patek Philippe is a collector's item, simply because it is a Patek Philippe, a unique example of workmanship at its highest level.



But what of a Patek Philippe that was bought 10 years ago? Can it be a collector's item today? The price one paid for it reflected its value as the finest available timepiece of its kind–and as a work of art that was destined to increase in value, because the scarcity of such quality is growing at a disheartening rate.

Everything about a gold Patek Philippe that can be gold is gold–18 kt gold–right down to the winding crown, the strap buckle, even the spring bars that hold the strap to the watch. In automatic Pateks, for greater technical efficiency, the rotor is 18 kt gold (22 kt in one model). But gold has never represented more than 25% of the cost of a Patek Philippe watch. The real cost is in the time and patience and tradition and absolute dedication to flawlessness that make it a Patek Philippe.

Time: It takes eight to nine months to complete a single Patek. And once the watch is finally assembled and working perfectly, it is taken apart again to be further refined. Patience: Every element is microscopically hand-finished to a tolerance of no more than *one one-hundredth of a millimeter.* Every wheel, gear, pinion and cog is polished by hand until it is virtually frictionless. Tradition: Just as most Patek Philippes are handed down from one generation to the next, so are the tools that Patek watchmakers use to perfect them–heirlooms that have become as precious as they are indispensable. Flawlessness: After testing and regulating and refining to as near absolute perfection as human hands and minds can achieve, each Patek is lubricated so delicately that it takes less than a cupful of oil for an entire year's production. A fact you may appreciate most in the silkiness you feel as you wind a Patek.

This year's production at Patek Philippe will reach a grand total of approximately 11,000. Which is terribly few compared with the numbers of appreciative people with the means to own one.

But not so few when you consider that most of them will be ticking silently (and accurately) a century from now. And when you take into account that Patek Philippe has been at this, undeviatingly, since 1839.

The Patek Philippe pictured here is our Automatic Golden Ellipse. For interesting booklets about Patek Philippe and a brochure of other styles, please send $2 to Patek Philippe, 10 Rockefeller Plaza, Suite 629-AD, New York, NY 10020.

EVEN WHEN THE PRICE OF GOLD GOES DOWN.

Cézanne and Sotheby's



In 1922, Sotheby's accepted for consignment the work of a controversial French artist, Paul Cézanne. The paintings all sold. In 1982 "Still Life with Apples and Napkin" was sent from abroad to be auctioned by Sotheby's, New York. Vying against intense sale room and absentee bids from international collectors and dealers, an American, bidding on the telephone, acquired the Cézanne. The outstanding price of $1.98 million was achieved because Sotheby's marketing created wide international interest in the Cézanne. Sotheby's is the forum where great works of art meet serious collectors. For information on the purchase or sale of fine works of art, contact Sotheby's, 1334 York Avenue at 72nd Street, New York 10021. (212) 472-3400.

SOTHEBY'S

The masters at auction since 1744.

© 1982 Sotheby Parke Bernet Inc



LION BED

MARCELLO MIONI

LOS ANGELES: 8923 BEVERLY BOULEVARD • CALIFORNIA 90048 • TELEX 698503 • (213) 278-0368

Chicago • Dallas • Rome

Photo: Fritz Taggart

Clement E. Conger on National Treasures
continued from page 40

the New York dealer and said, "I have a better one than that. We really don't have a place for it in our house. Would you like to have it here?" With that I learned a basic fact: Collectors overcollect. I have also learned to help donors with their storage problems, and to handle transportation, insurance and restoration costs—quite an inducement to contribute.

When the principal drawing room in the State Department was named for John Quincy Adams, I needed to find a fine portrait of Mr. Adams—most of them look as though he had eaten a quince. I discovered a pleasing one painted by Charles Robert Leslie, in 1816, which was owned by an Adams descendant in California. The gentleman said he would neither give nor sell his ancestor, but did agree to lend the portrait long enough for a copy to be made. Incidentally, my technique, when we make a copy, is to offer it as a gift to the owner, if he will give the original for a tax deduction. My technique didn't work in this case, although the copy was an excellent one.

However, about fifteen years later, his widow called me and said, "My three children have inherited that portrait of John Quincy Adams, and one of his wife, and there is no way three children can divide two portraits. If you will give the copy to my eldest son, they will give the two portraits to the State Department—and the credits will help pay the taxes on my husband's estate." I accepted, and shortly thereafter, a ceremony marked the presentation of the two portraits and the departure of the copy.

Oddly enough, ten years ago I was invited by another Adams descendant to visit him in Massachusetts and advise him on the writing of his will. Regrettably, few collectors are so discriminating! After luncheon I asked him, "Are there any other Adamses in the neighborhood?" He responded, "Oh, yes. Mrs. Arthur Adams lives down the road, and she has more heirlooms than we do." There I saw furniture and Chinese Export porcelain and a gallery of about fifteen portraits, including another pair of Mr. and Mrs. John Quincy Adams, by Gilbert Stuart.

At that point Mrs. Nixon and I had been looking for missing portraits of first ladies for the White House. We were missing fourteen; no one had paid much attention to them over the years. So I said to Mrs. Adams, "I'm thrilled to see this portrait of Mrs. John Quincy Adams. We knew it existed, but we didn't know where it was. It would be wonderful if you would give it to the White House in your will." She answered, "The portrait actually belongs to my son. If you talk to him, you might get the pair. After all, they are national treasures. We're away in the winter; the house might burn, or they could be stolen." Later, I spoke to her son: "I understand you might be willing to give the portraits to the White House in your will," I began. "Oh, no," he, replied, "I want to give them now."



Supporting Mr. Conger's belief that "collectors overcollect," this highboy rests in the White House because the donor had no room for it.



Portraits of President and Mrs. John Quincy Adams distinguish the principal drawing room of the State Department, named for the president. Donated by Adams descendants, the portraits, by Charles Robert Leslie, are the happy result of Mr. Conger's scrupulous research and thoughtful persuasion.

continued on page 50

Introducing the 1983 Cutlass Ciera.

This car of the future is built on its past.



Cutlass Ciera.

This newest Cutlass ever is still a Cutlass at heart. That's the Olds point of view where the new 1983 Cutlass Ciera is concerned. Cutlass Ciera has front-wheel drive to cut through rain and snow. The steering is power rack-and-pinion. The styling, aerodynamic. But behind it all is the unmistakable Cutlass magic that always stands out in a crowd. Oldsmobile Cutlass Ciera. Standard 4-cylinder engine with electronic fuel injection, or optional gas or diesel V6. It's the newest breed of Cutlass.

Oldsmobile

Have one built for you.

Let's get it together... buckle up.

Some Oldsmobiles are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your dealer for details.

Stark®
CARPET

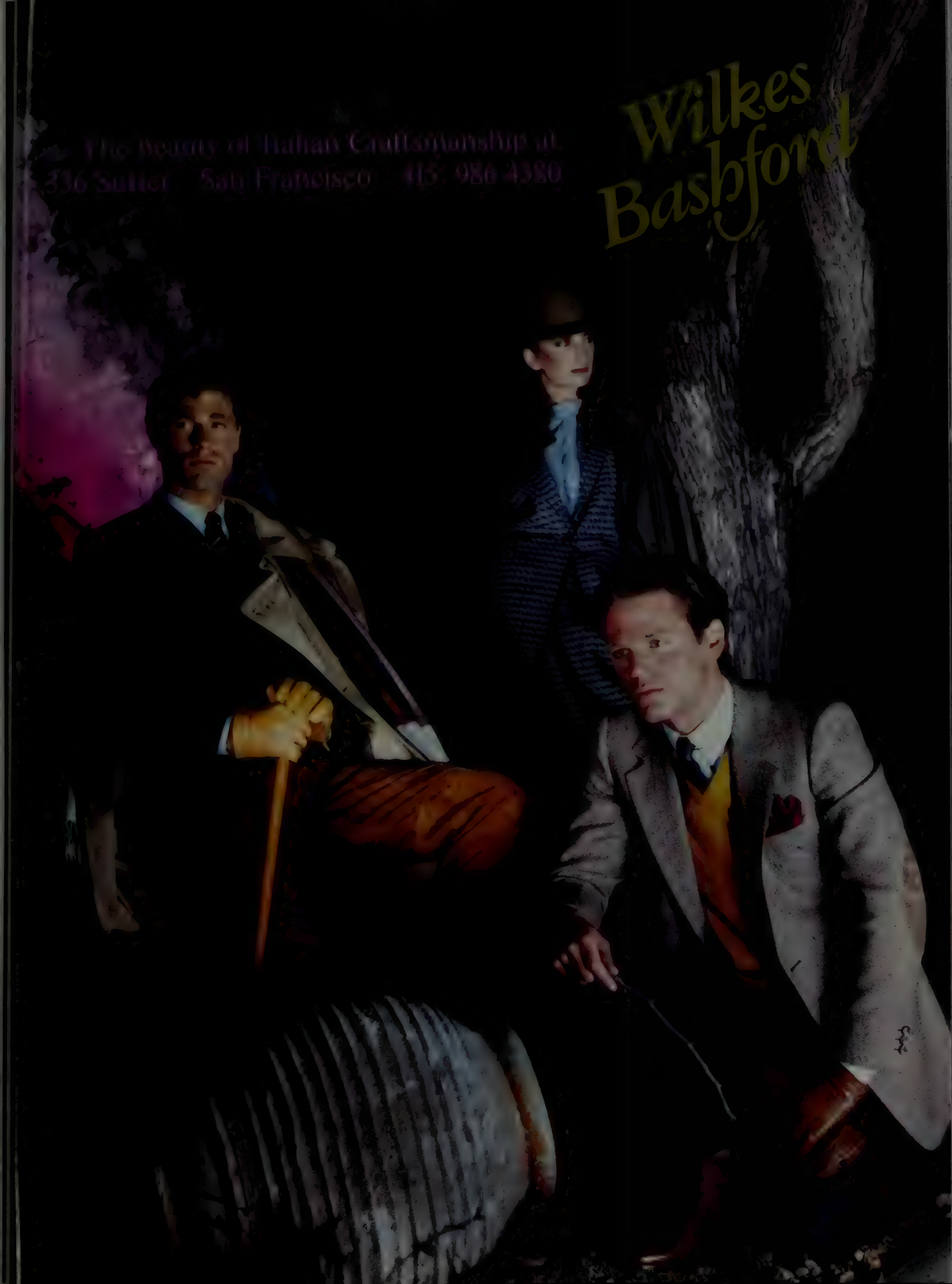


Antique English Needlepoint

size: 13^{6} x 9^{9} #160

From the Stark collection of antique and semi-antique rugs.

New York, D&D Bldg., 979 Third Ave. York/Atlanta/Boston/Chicago/Dallas/Denver
Houston/Los Angeles/Miami/San Francisco/Seattle/Troy


The beauty of Italian Craftsmanship at
336 Sutter San Francisco 415 986 4380
Wilkes
Bashford



...it's obviously a Baume & Mercier.

Those with discriminating tastes can distinguish a Baume & Mercier from any angle. Especially this one. With its unique continuity between case and bracelet, plus its overall air of elegance, this Quartz timepiece for men and women is the epitome of Baume & Mercier's commitment to excellence. Available in both 18K and 14K Gold.

Shown: *The Baume & Mercier Biarritz with its unique continuity between case and bracelet. Available in both 18K and 14K Gold.*



BAUME & MERCIER
GENEVE

For color brochure of 1982 Collection, please send $1.50 to Baume & Mercier, Dept. *AD-10*, 555 Fifth Avenue, N.Y., N.Y. 10017.
On the West Coast, 9465 Wilshire Blvd., Beverly Hills, CA. 90212.

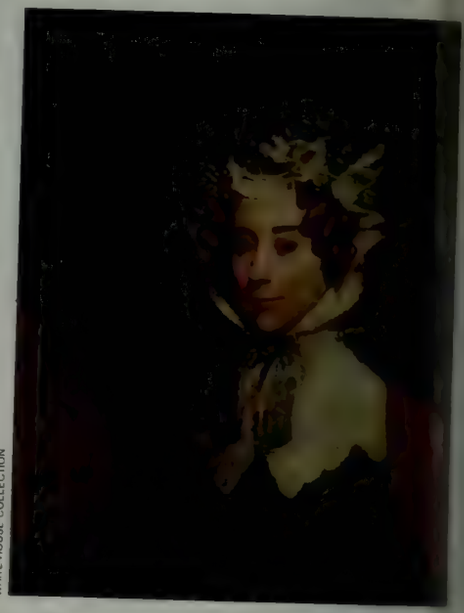
GUEST SPEAKER

Clement E. Conger on National Treasures

continued from page 46

The administration was so pleased with these great acquisitions that a splendid reception was given to which every known Adams descendant in America was invited. All four floors of the White House were opened to them. They were delighted, and the nation gained the portraits.

Another anecdote involves two wonderful New York work tables attributed to Duncan Phyfe. They flank



WHITE HOUSE COLLECTION

Mr. Conger was instrumental in the return of Gilbert Stuart's famous portrait of Dolley Madison to the Red Room of the White House.

the fireplace in the Green Room of the White House. We purchased one and borrowed the other from a private owner. A third is in the American Wing of the Metropolitan Museum in New York. These are the most ingenious tables in North America, and the only ones of their kind known in the world. Ten years went by, and the owner of our borrowed table finally agreed to sell, in 1981. A generous donor contributed $50,000 for its purchase.

Philadelphia marble-top tables are also hard to find. Private collectors in Washington had a fine one, which I admired every time I went to their home. Each time, I said, "This table would look so much better in the State Department, because it's much

continued on page

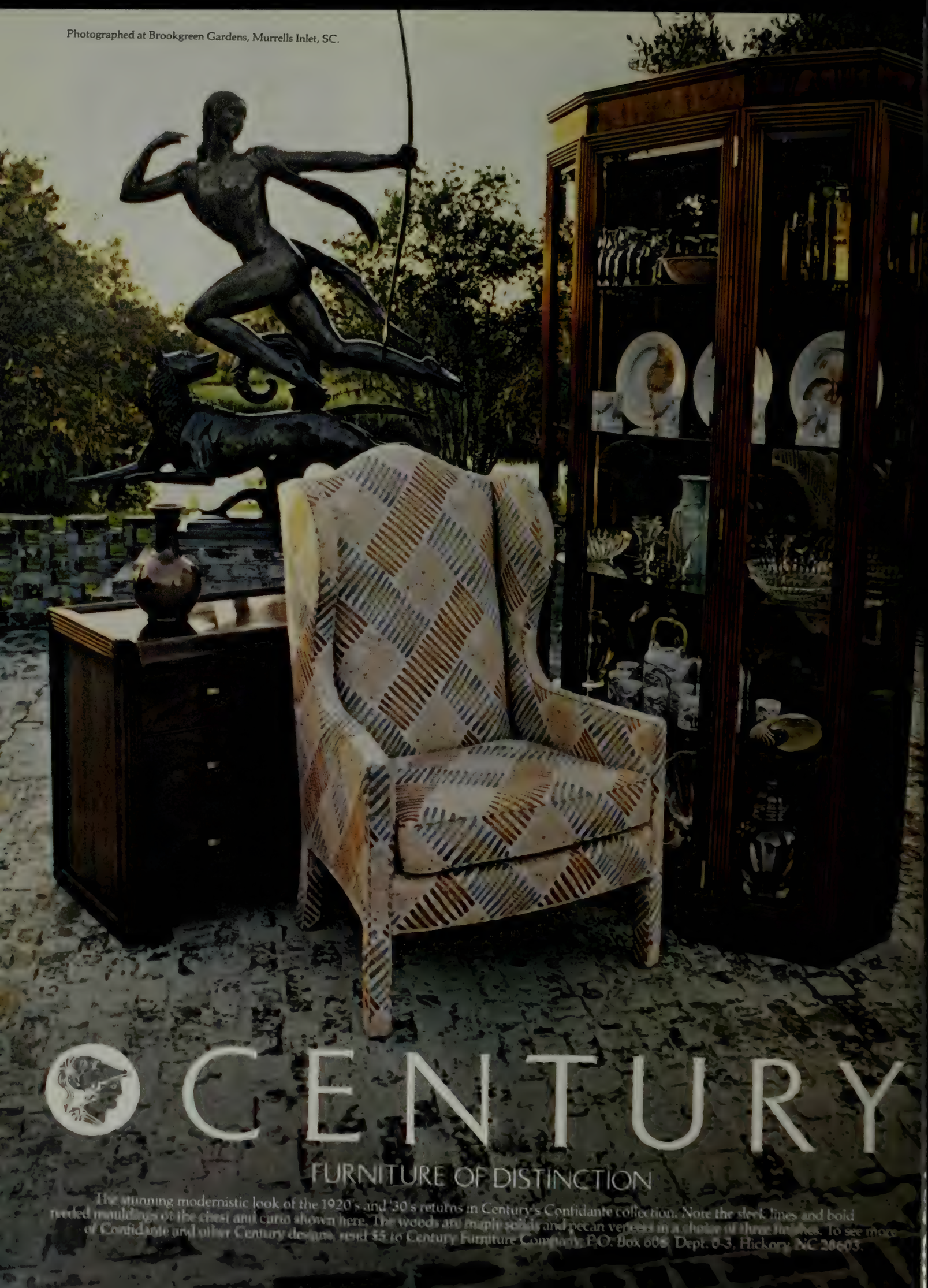


As long as there are two like you... magic will be made.

Nestled in the redwood empire beyond the Valley of the Moon is a mystical place called Korbel.
Here since 1882, Korbel Champagne has been taught to dance, laugh and celebrate life.
Every sparkling drop of Korbel Champagne has been naturally fermented in the very bottle you buy...impatiently waiting for the moment when your magic electrifies the air.

Uncork the magic.

F. KORBEL & BROS., GUERNEVILLE, SONOMA COUNTY, CA · PRODUCERS OF FINE CALIFORNIA CHAMPAGNES FOR 100 YEARS


Photographed at Brookgreen Gardens, Murrells Inlet, SC.
CENTURY
FURNITURE OF DISTINCTION
The stunning modernistic look of the 1920's and '30's returns in Century's Confidante collection. Note the sleek lines and bold
rolled mouldings of the chest and curio shown here. The woods are maple solids and pecan veneers in a choice of three finishes. To see more
of Confidante and other Century designs, send $5 to Century Furniture Company, P.O. Box 608, Dept. C-3, Hickory, NC 28603.

Courant

The Ultimate in Chandeliers



Photo by Steve Ellison

Greta Garbo Estate

Redesigned by present owners: Nicholas and Sandra Costa

Original Custom Design
by Ernst Meer

Accessories in Crystal
Residential & Commercial Chandeliers

8904 Beverly Boulevard, Los Angeles, CA 90048 • (213) 271-8746

Clement E. Conger on National Treasure

continued from page 50

too large for your entrance hall." M host would counter, laughing "Where would we put our tenni rackets?" This banter went on for fiv years. I had told these friends I woul be glad to find them a table of th proper size. Finally they called me saying, "Clem, if you have a table w like, we'll give you the Philadelphia marble-top table and take the tax de duction." I replied, "Fine. I have tw tables that are not so grand as yours but I think either one will look much better in your entrance hall. I'll send them out by truck; you can take your

A generous donor contributed $50,000 for purchase of the table.

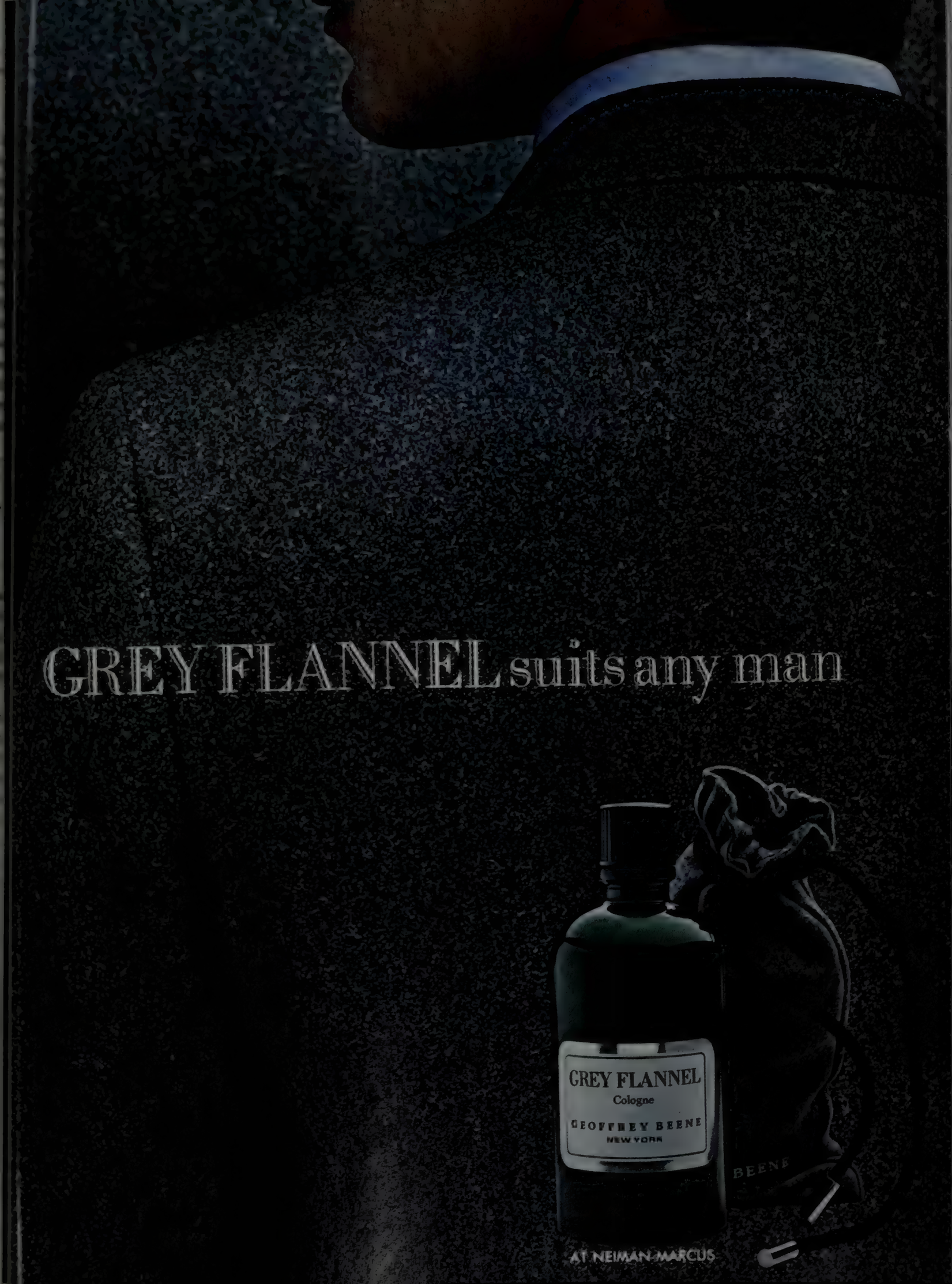
pick and send back the Philadelphia table." That is how the Jefferson Room of the State Department received one of the largest, most glorious Philadelphia Chippendale marble-top tables in existence.

When I asked to borrow the Gilbert Stuart portrait of Dolley Madison from the Pennsylvania Academy of Fine Arts, the director said his board had never in a hundred years lent anything outside of Philadelphia. So Mrs. Nixon sent a letter to the museum trustees. The portrait is now on permanent display in the Red Room of the White House, right where it was the day the British burned the White House, in 1814. Dolley saved it; Mrs. Nixon had it returned.

Today, as a result of generous contributions such as these, the State Department and White House rooms serve as two great mirrors of American cultural accomplishment. Distinguished foreign visitors at the highest levels now see interiors that properly reflect the nation's finest achievements in design.

In addition to his White House and State Department curatorial duties, Clement E. Conger is active on many preservation and historical committees. He resides in Alexandria, Virginia.




GREY FLANNEL suits any man
GREY FLANNEL
Cologne
GEOFFREY BEENE
NEW YORK
BEENE
AT NEIMAN-MARCUS

DONGHIA



Donghia Textiles, Vice Versa Division

Donghia Textiles, Vice Versa Division; 41 E. 11 St., New York City 10003 • (212) 477-9877. Ainsworth North & Assoc., Inc., Atlanta. Dunaway Showroom, Inc., Dallas. Merchandise Mart, Suite 1000, Chicago. Design Source, Inc., Houston. Design Source West, San Francisco. Troy Duncan & Huggins, Washington, D.C. James Goldstein & Assoc., Seattle. Kneedler-Fauchere, Denver. Carpenter-Lee, Boston. Lloyd Rutherford Inc., Dallas Showroom, Palo Alto. Crescent Gallery,



"Starina" by Busnelli
in Nabuk leather



italdesign center, inc.

finest italian contemporary furniture

and accessories

PACIFIC DESIGN CENTER 8687 MELROSE AVE. • SUITE 547 • LOS ANGELES, CA 90069

SAN FRANCISCO • Chalfonte St. Giles Inc., Two Henry Adams Street, 415-621-6901

CHICAGO • Barbara Pearlman Design, 1771 Merchandise Mart, 312-822-0440

MIAMI • 39 East, 90 N.E. 39th Street, 305-576-0398

KAISER. WHERE PORCELAIN TAKES FLIGHT

There is no finer name in porcelain than Kaiser of West Germany. Where meticulous craftsmanship captures the soari beauty of nature. "Mallard Ducks" was created by artist Tagliariol in a limited edition of 2,000. Each piece is individua made, handpainted, numbered and accompanied by a certificate of authenticity. 12½" high with base. $1,700. There is better time or way to make a lasting investment in fine porcelain. Available at the fine jewelry stores listed belov



Arizona: **Rosenzweig's**—Scottsdale, Tucson
California: **Slavick's**—Los Angeles, Arcadia, Orange, San Diego, West Covina, Westminster

Colorado: **Argenzio Brothers**—Denver, Ft. Collins, Aurora, Littleton, Boulder

Florida: **Jacobs**—Clearwater, Altamonte Springs, Orlando, West Palm Beach, Daytona Beach, Merritt Island, Tampa, Tallahassee, Ft. Myers, St. Petersburg.

Georgia: **Bailey Banks & Biddle**—Atlanta (Northlake)

Illinois: **Bailey Banks & Biddle**—Northbrook, Oakbrook

Indiana: **Koerber & Baber**—Ft. Wayne
Louisiana: **Rider's**—Baton Rouge
Maryland: **Bailey Banks & Biddle**—Gaithersburg
Michigan: **Morgan's**—Lansing, Okemos
Wright Kay—Dearborn, Sterling Heights
Missouri: **Jaccard's**—Kansas City

Ohio: **Cowell & Hubbard**—Youngstown, Beachwood
Max Davis—Toledo
Texas: **Corrigan's**—Dallas (NorthPark), Austin, San Angelo, Wichita Falls
Hertzberg's—San Antonio, McAllen
Kruger—Midland
McNeel's—San Antonio
Wagner's—Amarillo
Virginia: **Bailey Banks & Biddle**—McLean, Virginia Beach

If one of the fine stores listed is not near your home, please order by sending your check, adding tax where applicable to Fine Jewelers Guild, Kaiser Porcelains, Box 222219, Dallas, Texas 75222

ARTEBELLA
PACIFIC DESIGN CENTER
LOS ANGELES (213) 657-5130

AVAILABLE IN
NEW YORK AT VLADIMIR KAGAN DESIGNS, INC. (212) 371-1512
CHICAGO AT ROZMALLIN (312) 467-6860
DALLAS AND **HOUSTON** AT WAITMAN MARTIN (214) 651-0611

SAN FRANCISCO AT CHALFONTE ST. GILES (415) 621-6901
PALM BEACH AT FRAN MURPHY (305) 659-6200
MIAMI AT E.G. CODY (305) 374-4777

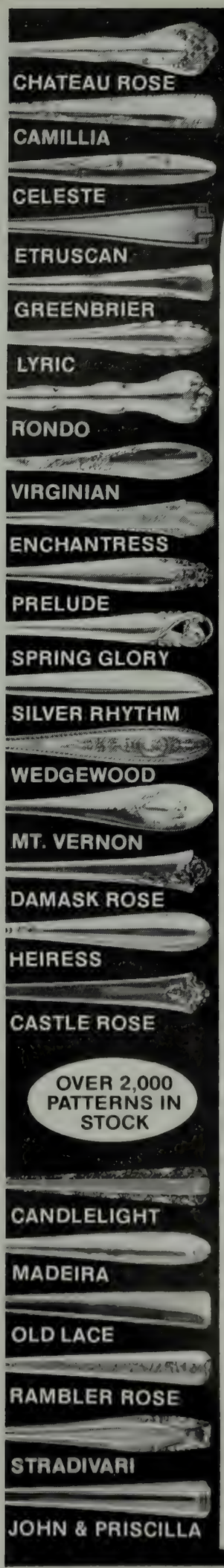
ARTEBELLA *Executive*

FURNITURE BECOMES ARTE...



Ebony-Sequoia Collection designed by Paolo Barracchia

Los Angeles, CA 90069



Sterling Silver Pattern Matching Service

STERLING AND SILVERPLATE

More than 2,000 Patterns in Stock

Active • Inactive • Obsolete

Replace lost or damaged pieces

Complete your starter set • Add serving pieces

UP TO 40-75% OFF SUGGESTED RETAIL PRICES

We have hundreds of sterling and silverplate flatware patterns in stock (2,366 patterns the day this ad was prepared)—active, inactive, and obsolete. Many cannot be bought in retail stores at any price. Get a single piece, a place setting, extra spoons—whatever you need. Save up to 40-75% on every piece.

EASY TO ORDER—DO IT NOW!

Just tell us the pattern name and manufacturer. We will send you a list of all the pieces in stock in your pattern and the price for each. We will put your name in our Silver Register and notify you when we have additional pieces you might want. 30-day return privilege on all silver you buy from Walter Drake Silver Exchange. If you are not sure of your pattern name, ask for one of our free combination sterling and silverplate catalogues of patterns.

SEND THE COUPON BELOW TODAY

We buy and sell silver every day, so our stock changes every day. The sooner you send the coupon, the sooner you will get the pieces you want. First come, first served. We keep our prices as low as we can, but inflation affects the price of silver, too. It probably costs less to get the silver you want now than it ever will again, so don't delay. Send coupon today—or for the fastest service, phone us right now.



PHONE TOLL FREE
FOR MASTERCARD OR VISA ORDERS OR INFORMATION
1-800-525-9291
Eastern Standard Time—Monday thru Friday 9am to 9pm, Saturday 9am to 4pm
Colorado Residents call 1-800-332-3661

Walter Drake Silver Exchange

5930 Drake Building, Colorado Springs, CO 80940

WALTER DRAKE SILVER EXCHANGE
5930 Drake Building, Colorado Springs, CO 80940

Your Name _____

Address _____

City _____

State _____ Zip _____

I am interested in: ☐ Sterling ☐ Silverplate ☐ Buying ☐ Selling

Pattern Name _____

Pattern Manufacturer _____

☐ Send free combination Sterling and Silverplate Catalogue of Patterns.

poggenpohl

La Cuisine 2000, Division of E.B.I.
Suite 406, PDC, 8687 Melrose Ave.,
Los Angeles, CA (213) 652-3472

Landsberg & Associates
101 Kansas St., Galleria Suite 270
San Francisco, CA (415) 864-5440

The Studio/Kitchen, Bath and Tile
1122 North State St.,
Santa Barbara, CA (805) 965-0083

Kitchens by Singer, 1516 Blake St.,
Denver, CO (303) 427-7023

House of Denmark
1919 Piedmont Road, NE
Atlanta, GA (404) 876-4815

Customwood Kitchens, Inc.
17 E. Chicago Ave.,
Westmont, IL (312)968-6980

European Kitchens of the Mart
1365 Merchándise Mart
Chicago, IL (312) 670-4454

Karlson Home Center, 1815 Central A
Evanston, IL (312) 491-1300

Tarlos Kitchens, 1343 W. Devon
Chicago, IL (312) 764-6289

Poggenpohl Studio, Division of
Kitchens Int'l, 10801 Tony Dr.,
Lutherville, MD (301) 296-2995

Poggenpohl Studio of Annapolis, Inc.
3 Church Circle,
Annapolis, MD (301) 269-1102

Eurodesigns, Inc., 673 Boylston Street
Boston, MA (617) 536-5600

International Design Center
300 Marquette Ave.,
Minneapolis, MN (612) 332-5333

Leonardis Kitchens, Inc.
238 Ridgedale Avenue
Florham Park, NJ (201) 966-0944

Hastings Tile/Kitchen Studio
404 Northern Blvd.,
Great Neck, NY (516) 482-1840

Hastings Tile/Kitchen Studio
201 East 57th Street
New York, NY (212) 755-2710

Jupiter Associates, Ltd.
601 West 47th Street
New York, NY (212) 977-7174

Symmetrics Kitchen & Bath Studio
296 Adams Street
Bedford Hills, NY (914) 666-8719

Kitchen Designers of Houston
6131 Kirby Drive
Houston, TX (713) 526-3961

Poggenpohl-Houston, 1705 West Gray St
Houston, TX (713) 522-2000

The Cabinetry, Inc., 5013 El Campo
Fort Worth, TX (817) 731-6981

Landsberg & Associates, Inc.
Design Center Northwest, Space 223
5701 6th Ave South,
Seattle, WA (206) 762-9132



POGGENPOHL FORM 2000, SERIES LP 703

FOR THE FINE HOMES OF THE WORLD

poggenpohl

The ultimate in kitchen and bath cabinetry

With more than eighty years of expertise in cabinet craftsmanship, Poggenpohl now offers to discriminating homeowners over 60 cabinet styles and 450 accessory features. Please write for complimentary brochures, or send $5.50 for our complete kitchen and bath catalogues, with over 140 pages in full color. Poggenpohl USA Corporation, P.O. Box 10AD, Teaneck, New Jersey 07666 201/836-1550. Poggenpohl kitchen and bath furniture manufactured by Fr. Poggenpohl KG, Herford, West Germany.


New York, EDWARD AXEL ROFFMAN ASSOCIATES INC., 430 EAST 59TH STREET, (212) 753-4252
Chicago, 958 Merchandise Mart, (312) 329-9113; Dallas, Sutherland Contract, Inc., 629 World Trade Center, (214) 742-7772
Los Angeles, The G. Showroom/Gail Epstein, 267 Pacific Design Center, (213) 659-8302

FITZ and FLOYD



Celebrate the Season

Let "St. Nicholas" start a tradition in your home for all the Christmases to come. The favorite Fitz & Floyd porcelain pattern is filled with best loved holiday memories and enriched with 22-karat gold. As the years go by, it becomes a treasured family heirloom and assures you of setting a table that sets you apart.

#F0037 St. Nicholas Salad Plate $9.50 (1.80)
#F0034 Dinner Plate $18.00 (2.00)
#F0038 Beaker Mug, set of 4 $50.00 (1.75)
#F0036 Platter $51.00 (2.50)
#F0078 Candleholders, pair $28.50 (1.75)
Shipping and handling charges in parenthesis.

AVAILABLE TODAY THROUGH

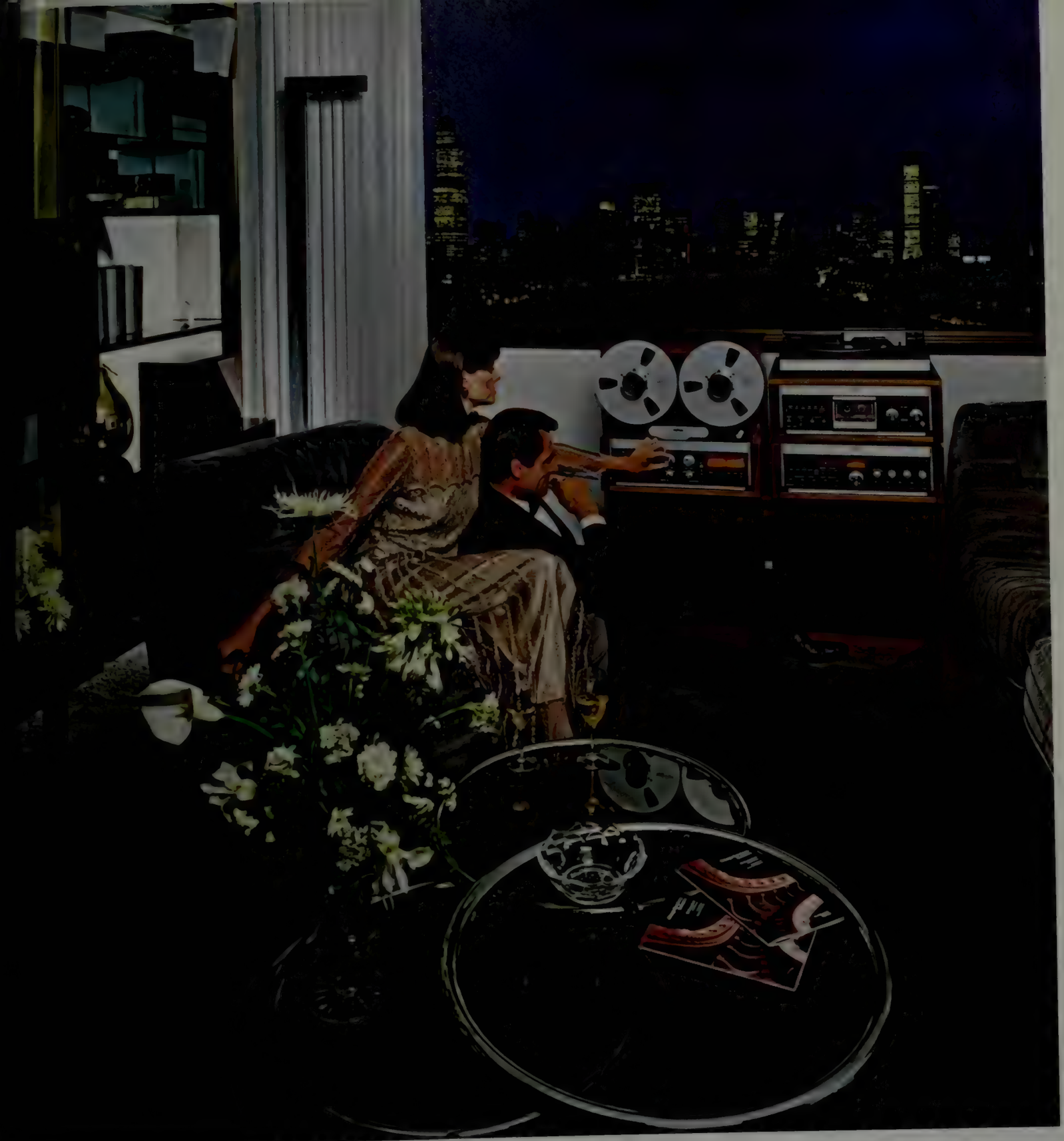
ARCHITECTURAL DIGEST

BY PHONE: CALL TOLL FREE — 800-421-4448 Mon.-Fri., 7 AM to 7 PM, Sat., 7 AM to 1 PM Pacific Time. In California call — 800-252-2071. Credit card orders only.

BY MAIL: Write (enclose your check or credit card number) to Dept. A302, Architectural Digest, 8460 Higuera St., Culver City, California 90230. (California residents add 6% sales tax)



New York • **Mi[illegible] Interiors Ltd,** 200 Lexington Ave, Suite 1510
Los Angeles • **Robert Charles,** Pacific Design Center, 8687 Melrose Ave,
W. Palm Beach • **Fran Murphy Inc.,** D & D Center, 401 Clematis St
Dallas • **Martin & Wright Inc.,** 200 Oak Lawn Plaza
Montréal • **Rougier Inc.,** 36 Dollard, Place Bonaventure



For the Fortunate Few

Revox high fidelity components are manufactured in Switzerland and Germany exclusively for those who desire the ultimate in home music reproduction.

Room design Sol Lisuzzo/Furnishings **ROCHE BOBOIS** 333 N. W[illegible] Chicago

STUDER REVOX

For more information on Revox Swiss/German audio components, please fill out coupon and mail to: Studer Revox America, Inc., 1425 Elm Hill Pike, Nashville, TN 37210

Name _____

Address _____

City _____ State _____

ZIP _____ Phone _____ AD



saporiti italia

21010 BESNATE / VARESE / ITALY
TEL. 0331 / 274 198
TELEX 332563 SAPOIT-I

MILANO
VIA MONTENAPOLEONE, 27 / E
TEL. 02 / 709 109 - 783 574

NEW YORK
CAMPANIELLO IMPORTS Ltd.
225, EAST 57th STREET - PHONE 212 / 371 - 3700
U.S. TELEX 125594 CAMPIMPORT
INT. TELEX 237770 CAMP UR

MIAMI - FLORIDA
CAMPANIELLO IMPORTS OF FLORIDA, INC.
180 NORTH EAST, 39 STREET
PHONE 305/576.9494

LOS ANGELES - CALIFORNIA
CAMPANIELLO IMPORTS Ltd.
8687 MELROSE AVENUE
PHONE 213/854-0990

PARIS
PERSPECTIVES
92, RUE DE RENNES - TEL. 1 / 222 08 63

STRASBOURG
MAGADE
9, RUE DE L'EGLISE - TEL. 88 / 32 53 88
TELEX 890218 F

BRUXELLES
MISURA
78, AVENUE LOUISE - TEL. 2 / 51 29 127

GENEVE
GEMOFI
10, BOULEVARD JAMES-FAZJ - TEL. 22 / 31 77 12

SOFA MODEL LONGSOFT
design arch. Ernesto Radaelli
ARMCHAIRS MODEL DREAM
design arch. Giovanni Offredi
LOW TABLE MODEL IRWIN
design arch. Franco Passarello

Fabric designed by
MISSONI exclusively for Saporiti

Engraved leathers by GUIDO PASQUALI

OTHER SHOWROOMS: WASHINGTON, D.C. • CHICAGO • DALLAS • DENVER • HOUSTON • PHILADELPHIA • SAN JUAN, P.R. • WEST PALM BEACH •
SALES OFFICES: CINCINNATI • SEATTLE • MINNEAPOLIS



The carpets and tapestries
by Missoni's collection
and are produced by Saporiti

louis de poortere moquettes

Museum on the Move



FELICIANO

Reviewing the progress of the Los Angeles County Museum of Art, Russell Lynes cites the accomplishments of its director, Earl A. Powell III, and his plans to expand the space and holdings of this still-young museum.

IN LOS ANGELES recently I had the pleasant and invigorating opportunity of visiting the Los Angeles County Museum of Art and talking with its young director, Earl A. Powell III, who is called "Rusty." As he described for me his plans for the museum over which he presides, I was reminded of an observation made some years ago by another museum director, the late Francis Henry Taylor, who guided the fortunes of the Metropolitan Museum in New York in the forties and fifties.

"Museums," he said, "are the cathedrals of the twentieth century."

LACMA—for short—is such a cathedral in the process of enlarging its dimensions, its splendor and its influence. The plans are still, in part, in the imagination of Rusty Powell and his staff and on the drafting tables of the architectural firm of Hardy Holzman Pfeiffer Associates of New York.

"We need to redo the basic things," Rusty Powell says. "What we're engaged in is a long-range flexible program. Two new facilities will double the museum's exhibition space. These additions should meet the museum's needs for a long while."

The museum's problems are familiar ones—too much art for too little space, and not enough art to satisfy the ambitions of those who guide the museum. The current collections—not to mention works the museum may acquire—far exceed the gallery space in which to show them. But added to this chronic complaint of very nearly all museums (I say "very nearly all," as there are a few whose physical capacity exceeds their artistic capacity), LACMA has an acreage problem. It sits on five and a half acres facing Wilshire Boulevard at a point which I, a non-Angeleno, can only describe as about halfway between here and there. *Here*, in my case, was where I stayed in Beverly Hills, and *there* is "downtown," where the Music Center is and where a new museum of contemporary art is in the planning stages. For space reasons, any expansion of LACMA has to happen within its present fairly tight boundaries.

The museum as it looks today is a pleasant, clean complex of buildings (two gallery structures, a concert hall-cum-theater, and a bookshop) and of open space for greenery, the display of sculpture, and the sunning of art lovers. It does not look like a museum in the old-fashioned sense—no imposing façades with tall columns and threatening staircases. It sits in a pleasing disposition of grass and shrubbery, flowers and water. It was



LACMA GIFT OF THE ARMANSON FOUNDATION



LACMA



Founded in 1965, LACMA aspires to collect works that cover "the entire range of the history of art." Georges de La Tour's *Magdalen with the Smoking Flame* (left) attests to the fact that the museum attracts significant Baroque works, while Richard Diebenkorn's abstract *Ocean Park Series #49* (above) is a highlight in the contemporary field. A 19th-century Italian mosaic (right) is part of LACMA's decorative arts division—an area of special growth.

continued on page 74

12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 86 PROOF • GENERAL WINE & SPIRITS CO NEW YORK NY





CHIVAS REGAL

FOUNDED 1801

BLENDED SCOTCH WHISKY

CHIVAS BROTHERS LTD.
DISTILLERS ABERDEEN, SCOTLAND

Disappears rather quickly, doesn't it.

©Roche-Bobois USA 1982.

Leather & Feather



Pure feather wrapped in soft leather...designed by G. Benoit. Only at Roche-Bobois stores.
For our complete catalog, please send a $6 check or money order to Roche-Bobois (Dept. BE), 200 Madison Avenue, NY, NY 10016

New York • Atlanta • Beverly Hills • Birmingham, Mich. • Boston • Calgary • Chicago • Denver • Houston • Miami • Minneapolis • Montreal
Palm Beach • Paramus • Philadelphia • Phoenix • Quebec • Roslyn Heights • San Francisco • Scarsdale • Scottsdale • Toronto • Vancouver BC
Washington DC • Westport • Winnetka • Winnipeg • • • Paris • London • Brussels • Geneva



Technology made Seductive.
The Studio Collection from Technics.

When it's more than an alluring look or a sensuous touch. When it's something irresistible, something you've never seen, felt or heard before. It's the Studio Collection™ from Technics.

Experience the elegance of a power amplifier that's as ravishingly beautiful as it is sonically pure. Discover the sheer sophistication of a preamplifier that gently hands you its tone controls in a hideaway motorized drawer.

Be captivated by the crystalline accuracy of a quartz-synthesized tuner that tunes up to 8 FM and 8 AM stations, not just automatically but perfectly.

To entice you even more, there's a 3-head metal cassette deck with the precision of quartz-locked direct drive. And an ultra-slim, linear-tracking turntable with the accuracy of direct drive.

Most exciting of all is listening to all this technology through Technics Honeycomb Disc speakers, a dramatic approach to sound reproduction.

Of course, words alone can merely tantalize. Listen to the Studio Collection from Technics. Let it seduce you.

Diamonds by Harry Winston Inc.

Technics

The science of sound

SNAP, CRACKLE, POP



Fabrics and Wallcoverings

carleton V

D&D BLDG. • 979 THIRD AVENUE • NEW YORK 10022 • 212-355-4525

ATLANTA • BOSTON • CHICAGO • CLEVELAND • DALLAS • DENVER
LOS ANGELES • MIAMI • PHILADELPHIA • SAN FRANCISCO





AT LOUVERDRAPE, WE HAD A REQUEST FOR A VERTICAL BLIND SPECIALLY **DESIGNED TO CONSERVE ENERGY...DAY AND NIGHT**

WE'VE HAD IT FOR 20 YEARS

Large areas of glass allow the view of the landscape to become an active part of the living space, however, large windows create critical heating and cooling problems. LouverDrape® solid vinyl louvers are effective as a thermal barrier, more so than 1 inch horizontal blinds. LouverDrape® verticals close tightly while horizontal blinds do not, therefore, closed horizontal blinds allow 30% more heat to escape in the winter than tightly closed LouverDrape® vertical blinds. In the summer the solid vinyl louvers reflect as much as 75% of the solar radiation entering the window.

Quiet, strong and dust free, LouverDrape® solid vinyl louvers installed in LouverDrape® hardware are guaranteed for 3 years to look and operate just as they do when first installed.

Send $1 for LouverDrape's® full color 36 page book, "Vertical Imagination," packed with window covering ideas.

ALWAYS INSIST ON 100% LouverDrape QUALITY LouverDrape®

LOUVERDRAPE® INC., 1100 COLORADO AVE., DEPT. H3 SANTA MONICA, CALIFORNIA 90401

Museum on the Move

continued from page 68



ELIOT CRAIG



LACMA

ABOVE: LACMA director "Rusty" Powell seeks to make best use of the 5½-acre site. Here, he stands before a 1957 Rothko. RIGHT: While paintings such as Matisse's *Tea*, 1919, are on permanent display, many artworks await the completion of LACMA's two new wings.

designed by the Los Angeles firm of William L. Pereira Associates, in the 1960s, and the architecture is of its time: neither spectacular nor sterile, just modern of an amiable sort, built to look and be useful, not to knock the eye out. It is a group of pavilions for the arts, not a palace, or a Pompeiian villa, as the Getty Museum in Malibu is, or an architectural "statement"; neither provincial, in the sense that it could exist only in southern California, nor pretentious.

It suits what it contains. LACMA is not a museum of a specialized sort; it is a collection of collections of almost every period and in every medium and technique of Eastern and Western cultures, and from primitive cultures as well. Rusty Powell's predecessor, Kenneth Donahue, wrote that in 1965 the trustees decided on a museum "covering the entire range of the history of art," which, you'll admit, is rather a large order. Considering its youth, the museum has moved nobly toward the accomplishment of this intention. It boasts a number of very distinguished collections—the Heeramaneck Collection of Indian and Near Eastern sculpture, paintings and textiles; a distinguished collection of Peruvian textiles; one of the largest groups of Rodin bronzes anywhere, and so on. There is material of great interest for those who delight in the decorative arts, in prints, and in ceramics. "In the new arrangement of things," Mr. Powell says, "the decorative arts will be given their proper place. We plan to combine European sculpture and decorative arts."



LACMA

Within LACMA's broad compass, a number of special collections stand out. From the Heeramaneck Collection of ancient Near Eastern art, a Luristan bronze bridle bit, ca. 700 B.C.

On the museum's wall there are paintings I would be glad at any time to cross the continent to see again, paintings any museum would be proud to have. Unfortunately for me, when I was there two of the pictures I most wanted to see were not on view: Georges de La Tour's *Magdalen with the Smoking Flame*, which was in the conservation laboratory, and Rembrandt's *Juno*, the gift a few years ago of Armand Hammer, one of the great patrons of the museum—indeed, one of the great museum patrons of our time. The picture was "traveling," as much of the extensive Hammer collection frequently is.

Whatever museums today possess is not regarded as enough—neither in works of art to aggrandize their reputations, nor in buildings to house the aggrandizement. It is a precept of museum management that growth is essential, though I am not at all sure why, except for purposes of pride. (I have a special appetite for small museums.) Of course, that is not the reason museums give for expansion. The reason they give is to serve the public better, since the public—so it is said—has an increasing hunger for art. Be that as it may, LACMA is expanding as of this moment with new additions of gallery space, new laboratories for conservation, and plans for new buildings to house hoped-for acquisitions, particularly of local art.

The construction, when completed,

continued on page 78

Executive Drinking Glass.



A Waterford goblet
nourishes the
executive soul.
It is never half empty,
but half full.
Blown by mouth and cut
by hand with heart,
a Waterford goblet
spruces up a desk
like flowers in bloom.
Its executive splendor
tells people who you are.
When it pours, you reign.

Waterford®

Photo: Pesin

Give one to the executive you admire.
Complimentary booklet. Waterford Crystal,
225 Fifth Avenue, NY 10010

·RUNNIN
PATENT PENDING



CASA BELLA®

NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-2020 • LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800 • CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-1286 • DALLAS, JOHN EDWARD HUGHES, 214-741-2338

© 1982 CASA BELLA IMPORTS, INC.

LASCARIS

Design Group International Inc



INTERIORS WITH PANACHE

There's a name that's making headlines in the world of international interior design. The Lascaris Design Group. Creators of poetic interiors—both residential and commercial—throughout the United States and around the world. ● A team of imaginative professionals—designers, architects and space planners—who combine their crafts and expertise to create interiors with undeniable panache. Distinctive environments masterfully tailored to their clients' unique needs. ● As a turn-key operation, The Lascaris Design Group implements every phase of the design process. Researching and planning, the procurement of all materials, custom furniture and accessories, as well as expert installation. ● The Lascaris touch has already transformed an impressive array of interiors from embassies in Washington, D.C. to palaces in the Middle East. ● Add your home or business to our client list and you can be certain you will be in the best of company.

CORPORATE HEADQUARTERS: 1010 WISCONSIN AVE., WASHINGTON, D.C. 20007 ● TEL. 202-333-1080 ● TLX. 248658 LASC UR
OTHER OFFICES: PARIS ● GENEVA ● RIYADH ● AL-KHOBAR ● MILAN ● ATHENS

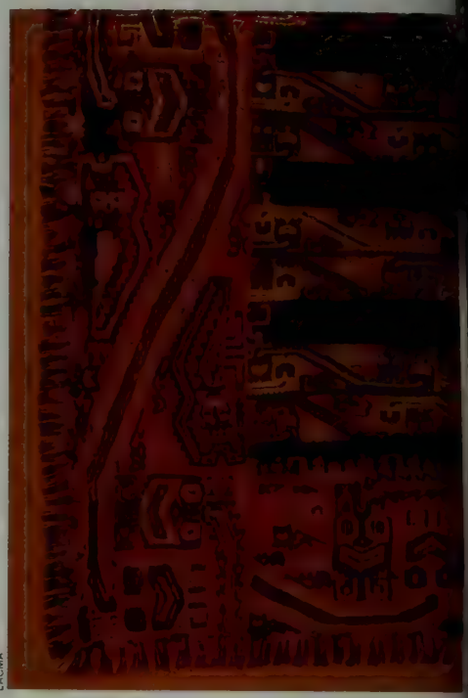
Discover a very civilized sort of paradise.

KAHALA HILTON

On the secluded side of Diamond Head. Oahu, Hawaii.
For reservations call your travel agent or Hilton Reservation Service.

Museum on the Move

continued from page 74



LACMA

Stylized serpents form a glowing pattern on a Peruvian burial mantle at the Los Angeles County Museum of Art. It reflects a strong curatorial interest in South American Indian art.

will gobble up much of what is now the inviting open space surrounding the present buildings. The model for the proposed additions, which Mr. Powell showed me, promises an unquestionably handsome "architectural statement," and appears to be an interesting and practical one. Galleries of various levels are lighted by skylights, partially stepped, like a ziggurat; a glassed-in "space frame" will tie the new and old pavilions together and permit visitors to go from one to another through a sort of gorgeous greenhouse. Though there is still money to be raised, these expansions are partly possible through the generosity of the Ahmanson Foundation, the Frances and Armand Hammer Foundation, and the Atlantic Richfield Company. The result will be an ecumenical cathedral of art—big enough, rich enough and lively enough, I have no doubt, to make the hearts of the Angelenos sing. □

Russell Lynes is a former managing editor of *Harper's* and author of *The Tastemakers, Art-Makers of Nineteenth-Century America, Good Old Modern,* and the recent *More Than Meets the Eye,* a history of the Cooper-Hewitt Museum.

"I concentrate on making money. EF Hutton concentrates on making it grow."

Tom Watson



When EF Hutton talks, people listen.

© E.F. Hutton & Company Inc. 1982 Member of SIPC

Bernhardt

Furniture Makers Since 1889



Superb fashion and quality are hallmarks of Flair by Bernhardt. An elite line of wood and upholstered furniture, traditional as well as contemporary. Here, the Oriental artistry of furniture from the Shibui Collection is an ideal complement for a luxurious sectional covered in a textured eggshell silk with pastel silk pillows for accent. To obtain Shibui and Upholstery catalogs, send $4.00 to Bernhardt, Box 740, Lenoir, NC 28645. Bernhardt furnishings are sold internationally by better furniture and department stores.

Flair Division



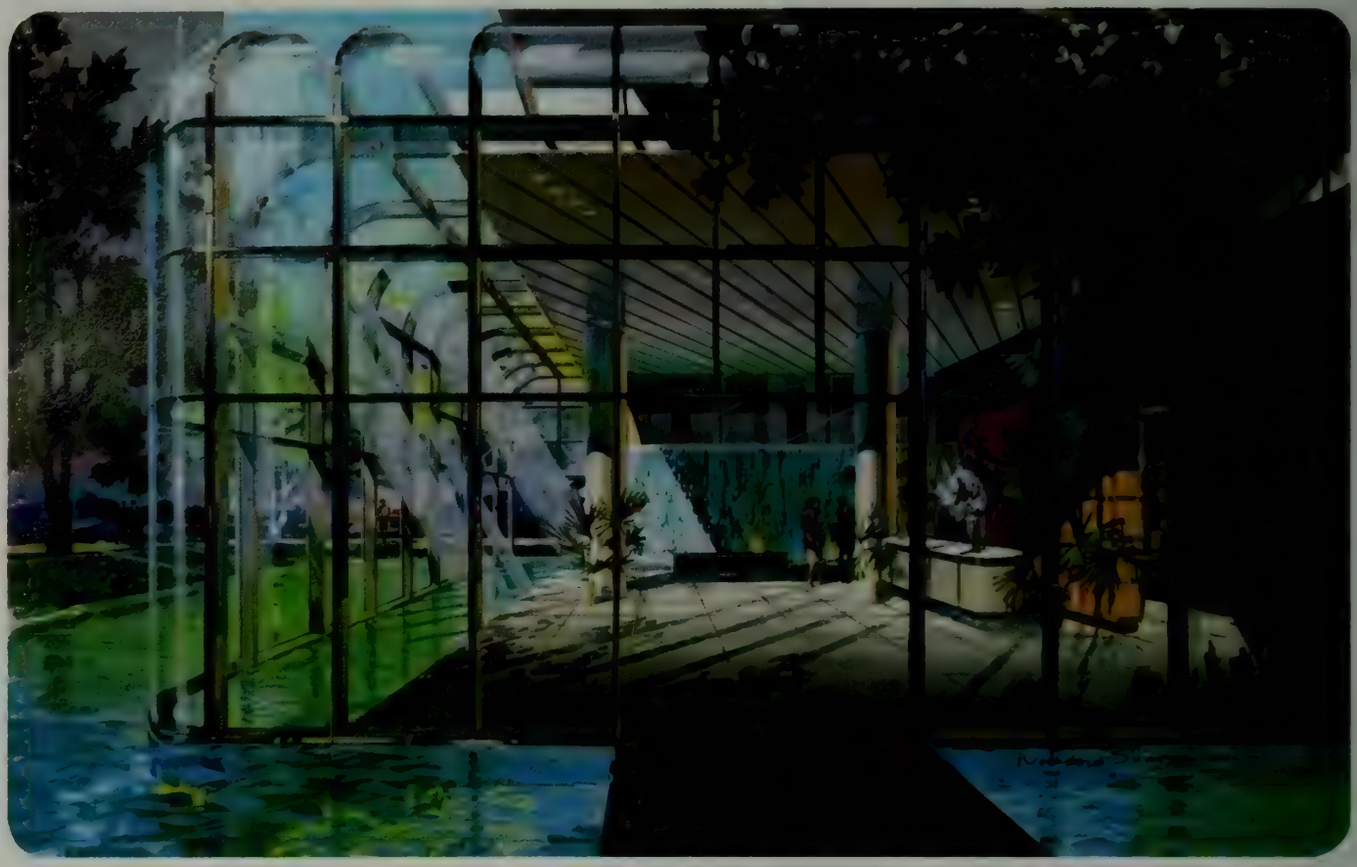
The Gifts of Lenox.

Symphony Centerpiece trimmed in 24-karat gold, 50.00; Woodland Vase, 29.00; Autumn Leaf Vase trimmed in 24-karat gold, 50.00; Medium Swan, 57.00. The Lenox Collection includes gifts from 15.00 to 175.00.

Prices shown are suggested retail prices only.

Lenox China and Crystal
Lawrenceville, NJ 08648

© Lenox 82



Introducing NewYork's new place between Beekman Place and Sutton Place. Condominium apartments, duplexes and duplex penthouses of considerable interest, featuring many custom appointments and a complement of services designed expressly for NewYork and citizens of the world. Occupancy is scheduled for Summer, 1982. Prices now range from three hundred seventy-five thousand dollars to seven and a half million dollars.



NOW AVAILABLE FOR OCCUPANCY

ST. JAMES'S TOWER

415 East 54th Street
NewYork, NewYork 10022

For sales information and appointments to view model apartments, contact:
St. James's Enterprises, Inc., 415 East 54th Street, NewYork, NewYork 10022
Telephone (212) 308-3900 Telex 971406 ST. JAMES NYK

Illustrations are artist's renderings.

The complete offering terms are in an offering plan available from sponsor.

For the collector who knows
that position is everything in life.



NEWEL.

The largest and most extraordinary
antique resource in the world.

el Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the trade


La différence
Jacques Pergay
NEW YORK : 979, Third Avenue, D & D Building - NEW YORK, N. Y. 10022. Tel. (212) 838 2330
PARIS - BRUXELLES
THROUGH DECORATORS AND FINE STORES

RICHARD GREEN

44 Dover Street
London W1X 4JQ
01-493 7997/491 3277
Telex: 25796 GREEN G



Alfred De Dreux (1810-60)
Tamerlan, The Mount of Abd-El-Kader
Signed
Canvas: 38½ x 31in/98.5 x 78.5cm
Exhibited:
Bordeaux, Musée des Beaux Arts, *Delacroix, ses maîtres, ses amis, ses élèves,* 17 May-30 September, 1963, catalogue p.110, no.259, reproduced pl.XLIV.

12 October – 6 November

Fully illustrated catalogue
$20.00 including airmail postage

Annual Exhibition of Sporting Paintings

including works by the following artists:

Henry Alken Senr.
Alfred de Dreux
John Ferneley Senr.
Harry Hall
John Frederick Herring Senr.
G.H. Laporte R I
Ben Marshall
Sir Alfred Munnings PRA
James Pollard
John Nost Sartorius
James Seymour
John Wootton

GARRICK C. STEPHENSON

50 East 57th Street, New York, N.Y. 10022 (212) 753-2570



Rare and unusual Chinese padouk wood open arm chair in the English style.
Circa 1730.
Width: 30½"
Depth: 26"
Height: 41½"

The National Antique & Art Dealers Association of America, Inc.

James Robinso

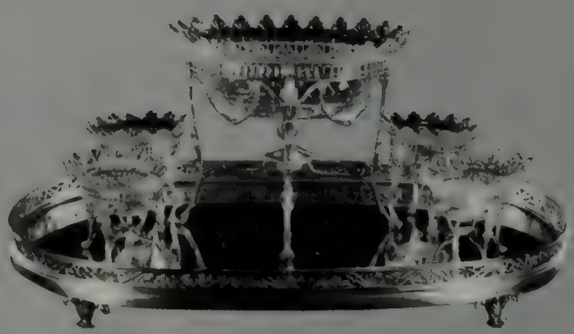
15 East 57th Street, New York, N.Y. 10022 (212)



George III period Silver Inkstand
London 1783
By Burrage Davenport
Dimensions: 10⅜" x 6½"

S. J. SHRUBSOLE CORP

104 East 57th Street, New York, N.Y. 10022 (212) 753-8920



Fine George III Oval Plateau
London 1794 by Pitts & Preedy
Length: 30"
A Center Dish with Four Smaller Dishes
London 1799 by William Holmes

STAIR & COMPANY

59 East 57th Street
New York, N.Y. 10022
(212) 355-7620

One of a rare pair of 18th century English George II padouk and gilt wood mirrors.
Circa 1735.
Ex. Percival Griffiths Collection.



PRICE GLOVER INC.

57 East 57th Street, New York, N.Y. 10022 (212) 486-9767



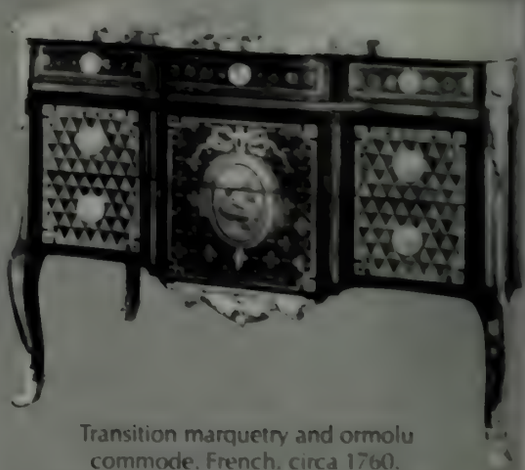
Oak Welsh dresser of good colour, the apron with pierced decoration and central ogee arch, plain turned legs

VITAM ARTI IMPENDERE
LIFE DEVOTED TO ART

A select Association of the most eminent dealers in their field. Informative membership booklet upon request.

Rosenberg & Stiebel, Inc

32 East 57th Street New York, N.Y. 10022 (212) 75

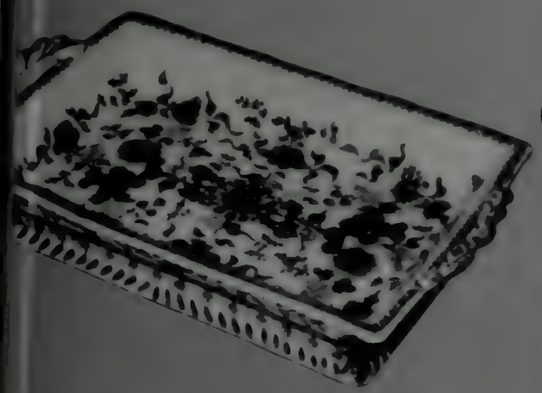


Transition marquetry and ormolu commode. French. circa 1760.
Height 33½" Width: 44½" Depth: 24"

The National Antique & Art Dealers Association of America, Inc.

FRED B. NADLER

P.O. Box 558, Lenox Hill Station,
New York, N.Y. 10021 • (212) 744-6163
and
Street, Bay Head, New Jersey 08742 (201) 892-2575



Rare Chinese Export Porcelain Tray
in Blue and White, from a Delft model.
Early Chien Lung Period, circa 1736-1795.

A LA VIEILLE RUSSIE

781 Fifth Avenue, New York, N.Y. 10022 (212) 752-1727



Russian gold and
enamel seal-form
cuirasse and
helmet of the
Chevaliers Garde,
with agate sealstone.
By Samuel Arndt.
St. Petersburg,
circa 1880.
Height: 3¾"

MALCOLM FRANKLIN, INC

126 East Delaware Place, Chicago Ill. 60611 (312) 337-0202

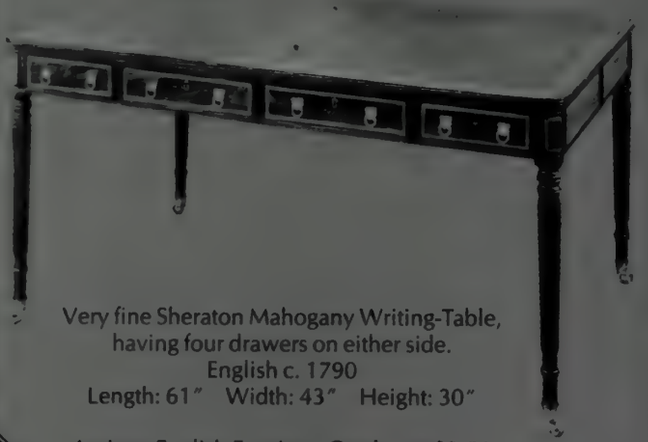


Fine, completely original English Chippendale
mahogany serpentine chest of graduated drawers
(brushing slide in top drawer) in well-figured
and slightly faded matched veneers. Circa 1765.
Width 36" Depth 22¾" Height 31"

Philip Colleck

of London Ltd.

122 East 57th Street New York 10022 (212) 753-1544



Very fine Sheraton Mahogany Writing-Table,
having four drawers on either side.
English c. 1790
Length: 61" Width: 43" Height: 30"

Antique English Furniture Catalogue $3.50

Doris Leslie Blau

t 57th Street New York, N.Y. 10022 (212) 759-3715



A 19th Century Bessarabian Carpet, measuring
10'3" x 15'6", on which voluptuous bouquets of
cabbage roses are diapering a clotted cream ground.
Pinks, yellows, pale blue and brown dominate.

VITAM ARTI IMPENDERE · LIFE DEVOTED TO ART ·

Association Secretary
15 East 57th Street
New York 10022

RALPH M. CHAIT Galleries

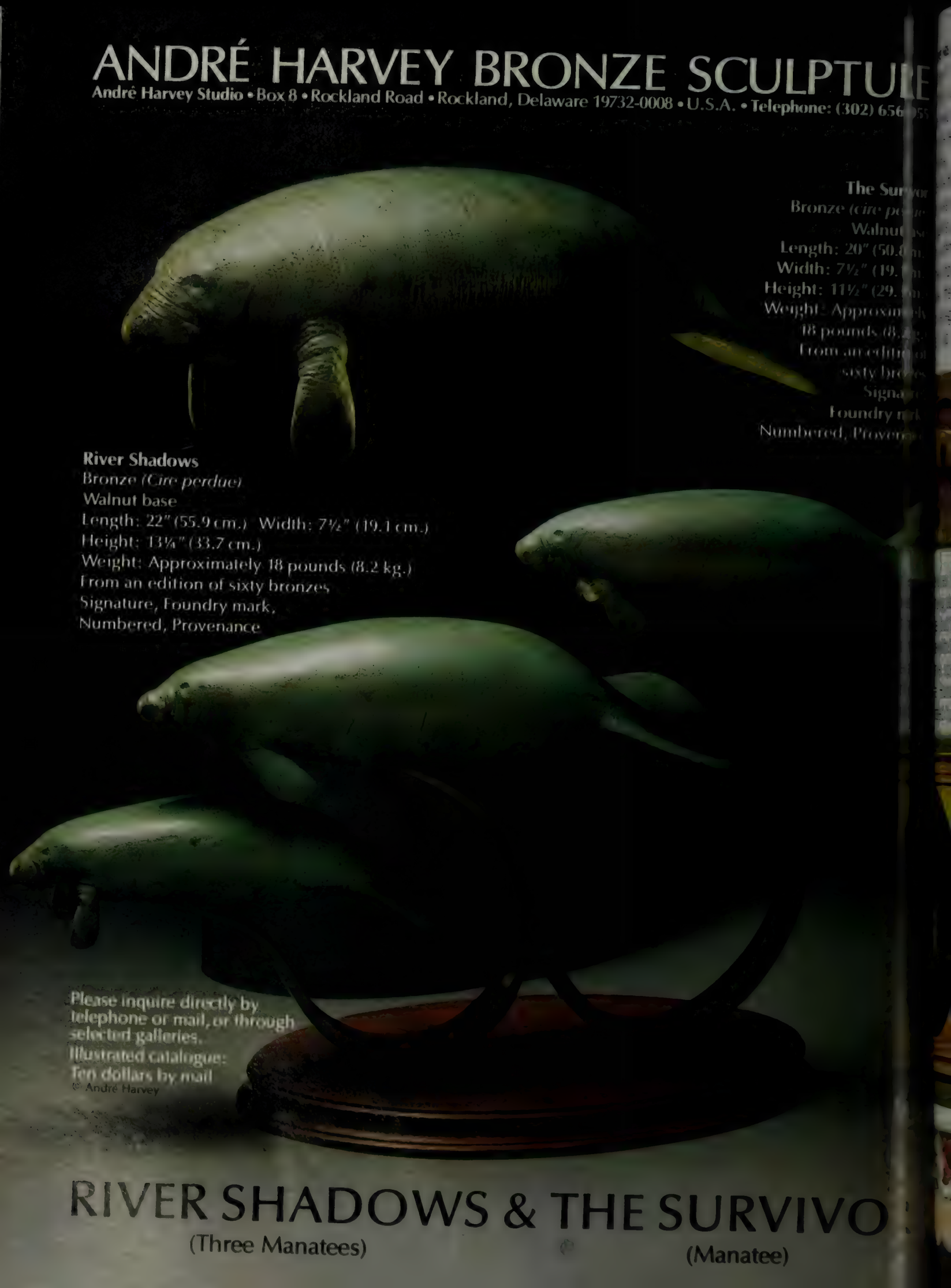
12 East 56th Street New York, N.Y. 10022 (212) 758-0937



Cloisonne Tripod Censor,
Ming dynasty. Ca. XVI century.
Ex. collection: T. B. Kitson
Height: 5¼"

ANDRÉ HARVEY BRONZE SCULPTURE

André Harvey Studio • Box 8 • Rockland Road • Rockland, Delaware 19732-0008 • U.S.A. • Telephone: (302) 656-



The Survivor
Bronze *(cire perdue)*
Walnut base
Length: 20" (50.8 cm.
Width: 7½" (19.
Height: 11½" (29.
Weight: Approxim
18 pounds (8.
From an editio
sixty bro
Signa
Foundry m
Numbered, Proven

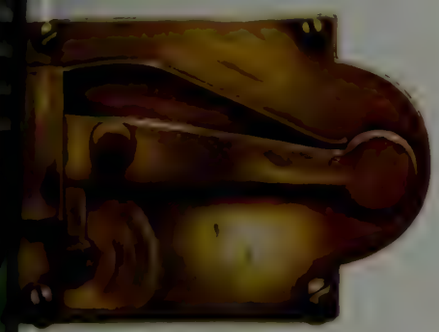
River Shadows
Bronze *(Cire perdue)*
Walnut base
Length: 22" (55.9 cm.) Width: 7½" (19.1 cm.)
Height: 13¾" (33.7 cm.)
Weight: Approximately 18 pounds (8.2 kg.)
From an edition of sixty bronzes
Signature, Foundry mark,
Numbered, Provenance

Please inquire directly by telephone or mail, or through selected galleries.
Illustrated catalogue:
Ten dollars by mail
© André Harvey

RIVER SHADOWS & THE SURVIVO

(Three Manatees) (Manatee)

ever was just a house. This
became a character in the
of every family who lived in
ne looks closely, there's a
y to be read in the details
home.
ide the front door, the
al brass lock still stands
y against intruders. A
ity system augments its
these days, but at the
when the dirt highways
ght renegades as well as
ds, it did its job well.



he faces in the portraits that
e hung above the mantle
nge, but the gently carved
ble with both strength and
gance, speaks of things that
ure. Hundreds of parties have
ebrated hundreds of new





years in this room. Ends of wars were toasted. New babies were greeted. And many a new life was



begun when a lovely bride descended that swooping spiral staircase with the stained glass window above.

The names have changed. Caldwell and Campbell. Von Egon and Veroni. Johnson and Jerome. The styles have changed, too. Louis XV tables and oriental rugs. Eames chairs and Mondrian paintings. But nothing has altered the continuity of this home's story. It speaks of respect for craftsmanship and care, and an appreciation for the best each era had to offer.

This is a symbolic house. It's symbolic of the kinds of homes, possessions and concerns that find a compatibility with the way we look at things



at the Chubb Group of Insurance Companies. Victorian or solar. Georgian or Frank Lloyd Wright. Our people know when a home is valued for its character as well as its characteristics. They have designed coverages that take this into account. Our replacement cost coverages, our Personal Articles Floaters; our ability to agree on the value of things with the person who values them most, and our personal involvement with the places and things we insure; for 100 years these are what have set Chubb apart in personal insurance.

When it's more than just a house it demands more than just insurance.

This is how we think at Chubb.

CHUBB

Group of Insurance Companies
100 William Street, New York, N.Y. 10038



C16A



C1AC



C8A



Detail
C16A

Handcrafted elegance for the discriminating buyer.

For over half a century Williams Antiques has supplied fine antiques to discriminating buyers throughout the United States.

Our handcrafted tables and chairs are 18th Century copies custom made to your specifications by master craftsmen. All carving is done by hand with a beautiful hand-rubbed finish.

Do not confuse our copies with the machine made reproductions offered by many manufacturers today.

For further information write for our free brochure or call our toll free number 800-241-1918.

WILLIAMS ANTIQUES, INC.

4010 PEACHTREE ROAD / ATLANTA, GEORGIA 30319



Sheraton 402

©1982 ROLEX WATCH U.S.A., INC.



GOLD'S FINEST HOURS

THE BENVENUTO CELLINI COLLECTION BY ROLEX

NOBILITY OF DESIGN MERITS A NOBLE METAL. GOLD.
THE CHOICE OF RENAISSANCE MASTER BENVENUTO CELLINI FOR HIS MOST ACCOMPLISHED ART.
OUR CHOICE FOR A COLLECTION OF TIMEPIECES SCULPTED TO THE EXACTING STANDARDS OF THE GENIUS THEY HONOR.
CELLINI, BY ROLEX, IN 18 KT WHITE OR YELLOW GOLD. AS BEFITS THE LEGACY THEY PRESERVE.

ROLEX
Cellini

WRITE FOR BROCHURE. ROLEX WATCH U.S.A., INC., DEPT. CM, ROLEX BUILDING, 665 FIFTH AVENUE, NEW YORK, N.Y. 10022. WORLD HEADQUARTERS IN GENEVA. OTHER OFFICES IN CANADA AND MAJOR COUNTRIES AROUND THE WORLD.

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

LABELS USED to describe the graffitilike paintings of the young Jean Michel Basquiat range from Neo-Expressionism and New Wave, in America, to Transavangard in Italy. Sprinkled with symbols such as arrows, daggers and signs—and like the American abstraction of the forties and fifties from which they derive—his works suggest a world of frenetic energy. Basquiat's art shares a freedom and vitality with other New Wave painting, but the language of forms, shown here, is distinctly his own.



See page 120.

AT THIRTY-FOUR, New York sculptor Bryan Hunt is known for his large bronze "waterfalls," "quarries," and "lakes," which are abstractions of forms in nature. The waterfall, seen here, seems to be suspended in midair, chiseled away from the supporting earth, still bearing the expressionist marks of the fingers and tools used to form the wet plaster from which they were cast. Hunt notes that his concerns include "the image as it exists in space" and "giving life to sculptural form."



See page 123.

INCLUDED in the rich folk-art tradition of Korea are folding screens, such as this one, called *chekori.* They were used primarily by persons in nonscholarly pursuits who sought the atmosphere of a scholar's study. The screens often depict scenes of books and the four friends of scholars—ink stone, ink stick, paper and brush—which, in the Confucianist Yi Dynasty, were highly prized. Having a *chekori* enabled an individual to be a part of that esteemed world.



See page 147.

A PUPIL of George Romney, Daniel Gardner (1750–1805) specialized in painting charming society portraits, heads and full-length figures in small scale. As seen here, the poses often have a studied artificiality touched with a delicate Neo-Classicism. Although he occasionally worked in oils, his mediums were customarily pastels, gouache and pastels, on paper affixed to canvas, or a most original technique he developed—the mixture of pulverized pastel crayon and brandy or spirits of wine.



See page 159.

THE AVID STUDY of ancient architecture permeated all the arts in Georgian England. Accompanying every furniture pattern or style book of the eighteenth century was a brief essay on the proper use of Classical architectural orders, illustrated with fine engravings, for the enlightenment of "gentleman and cabinetmaker alike." From pediment to fluted Corinthian columns to quoined corners, this massive George II mahogany cabinet-on-chest intrinsically reflects this architectural fascination.



See page 160.

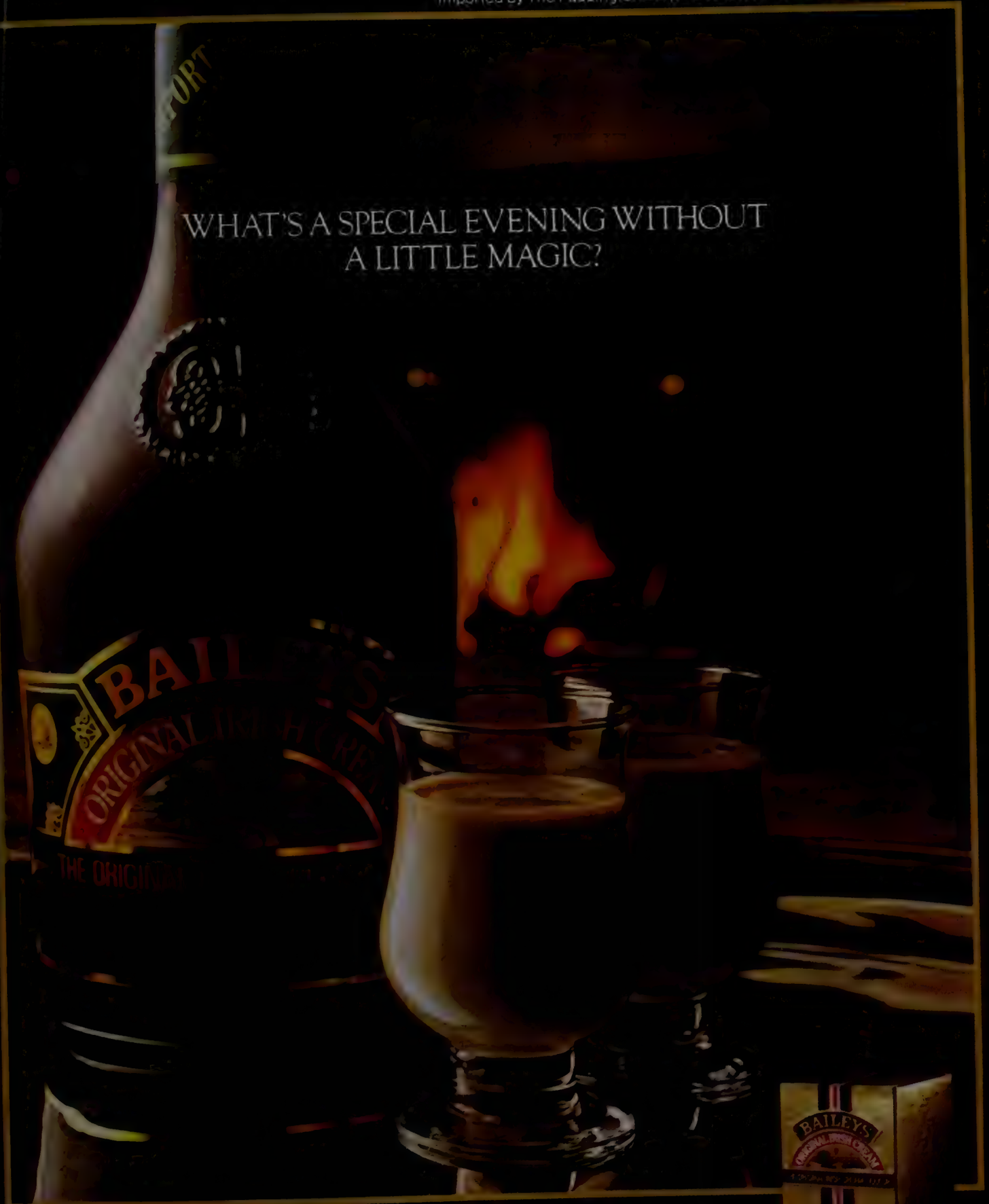
BLUEJOHN is a colorful translucent fluorspar found in Derbyshire, England. A wide range of crystalline hues can be found in a single fragment. Parallel with the vogue for Neo-Classicism in the Adam and Louis XVI styles, quantities of this material were mined in the second half of the eighteenth century to be turned and polished in the form of urns, vases and decorative embellishments in the new taste. English examples were frequently mounted in silver by craftsmen like Matthew Boulton, but the French preferred the simple, classical forms shown here.



See page 161.

EVOLVING from large, early-eighteenth-century marble-top serving tables, the sideboard resulted from Robert Adam's design genius. In minimizing the form—pared-down proportions, shallow apron and slender, tapering legs—Adam placed the sideboard as a focal element in a Neo-Classic manner that included functional urns, slim brass gallery and a low decorative cistern. The new form, exemplified by this Adamesque piece, provided a serving area as well as a display surface for opulent accessories to grace the dining scene. □

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981



Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.

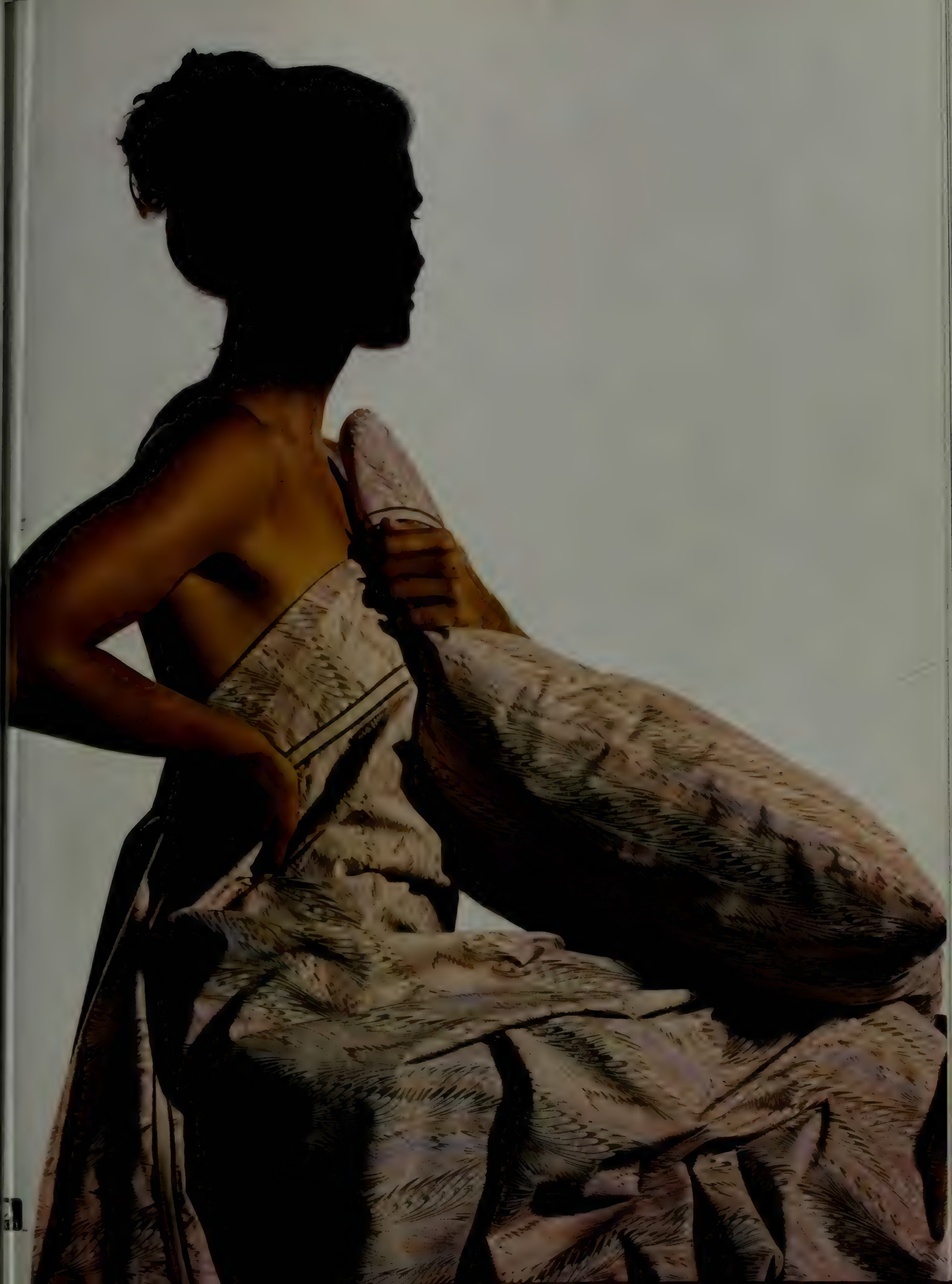
Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.

YOUR BODY. OUR SHEETS. AHHH.

CottonCale.®
The definitive luxury sheet.
Pure cotton. No-iron.
Mmmmmm.

UTICA®
FROM STEVENS







Edwardian Allusions

A Romantic Mood for Pandora Astor's London Home

INTERIOR DESIGN BY PANDORA ASTOR
PHOTOGRAPHY BY DERRY MOORE



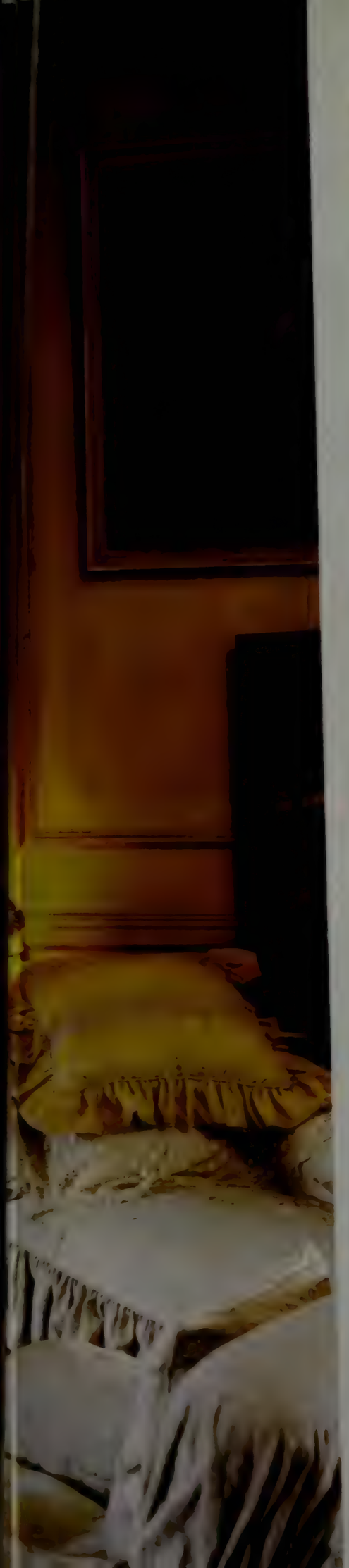
A PALAZZO UNDER DUSTCOVERS, faded Edwardian opulence, tarnished grandeur, a ballroom after the music has ended—such is the stuff of dreams, and it was just what Pandora Astor wanted for the lofty rooms of her early-Victorian terrace house in London. Dark mirrors seem to reflect figures out of the past; ivy creeping across a table appears to have come in a window and taken over unnoticed.

This is all good romance and a far cry from Mrs. Astor's previous home (see *Architectural Digest*, March 1978)—a model of stark white simplicity and minimalist thinking.

Splendor suits the house. It was built about 1850 and seems always to have had a reputation for sumptuous good times. Late in the nineteenth century Mme Emma Albani, Queen Victoria's favorite opera singer, was

Pandora Astor has brought Edwardian opulence and grande luxe to her London terrace house—a departure from the starkly contemporary interiors of her previous residence. LEFT: Often the scene of gala occasions since the house was built, circa 1850, the Drawing Room invited the use of lavish draperies, and "dustcovers" puffed and gathered with elastic bands. ABOVE: The velvet-upholstered Study is the center of Mrs. Astor's decorating activities. Prominent are her grandmother's high-backed chairs.







in residence. She decorated for opening night parties with white sweet peas that formed a huge letter *A* in the middle of the drawing room. Judy Garland once lived here, and more recently, a baron of legendary old-world style kept up the pace.

So, grande luxe it had to be. Tradition decreed it, and anyway, Pandora Astor was just in the mood to give the style a try. She had recently seen Luchino Visconti's last film, *The Innocent*, and says, "I went back five times to see those scenes of Edwardian splendor. Suddenly my white rooms looked clinical and uninteresting and I longed to try every kind of exaggeration, to cram three or four kinds of curtains in every window, pile up stacks of books, get the feeling of those grand Italian rooms.

"First I tried lace curtains and cream walls, but the lace looked unreal and objects just didn't stand out clearly enough against that background color. And then I realized that what I really had in mind was a faded ruin, so I had gray and green smudged across the cream walls, to make them look as old as possible. That looked just right."

Pandora Astor makes it a point never to take things from one house to another. Only a few family pieces came with her when she moved. The rooms themselves were the inspiration. Fortunately the baron had left his gilded pelmets and brocade draperies. She was delighted. "I'm a great one for taking anything," she says.

LEFT: In the Drawing Room, light-colored walls were overlaid with dark tones to produce the look of "a faded ruin" that Mrs. Astor wanted. An arrangement of chairs and a table set for tea evoke the Edwardian preference for small groups of furniture within a large room. Ancestral portraits adorn the wall. Over the mantel is a carved and gilded 18th-century English mirror. ABOVE: The Dining Room and the drawing room beyond compose one continuous romantic gesture, punctuated by festoons of ivy.







Mrs. Astor went on to create effects that owe more to ingenuity than to hard currency. Chairs, bought on sale, were chosen for the shape of their tall backs, since they would be enveloped in silk brocade "dustcovers."

She buys and uses leftover fabrics in quantity, too, shaping all this fabric either with conventional upholstery or by using elastic bands to make little round puffs that hold the fabric close at critical points. From there the brocade is tucked in behind cushions, or it falls and drapes at will.

Chairs come to rest in unpredictable but comfortable places. In one room they line the wall as they would in a ballroom; in another they are in the middle of the space, recalling an Edwardian watercolor that shows cozy groupings around a large room.

This kind of décor could easily look like a film set, but Pandora Astor is very much at home here. The study is often strewn with watercolors in progress, paints are stashed in an eighteenth-century chest, and her sewing basket is next to the chair by the fire. She also makes certain that the house has its grander moments—dinner for 60, a wedding for 300, a christening party, concerts, even a fashion show. For such an evening she has a van drive off with all her furniture so she can bring in little gilt chairs and tables. She lights the candles and lets the ivy rampage.

Mrs. Astor is as happy in this complicated opulence as she was in simple white spaces, and even now her imagination shifts easily between the impulse to take away and the desire to add still more to the rooms. "Simplicity is easier; opulence is cozier," she says. The truth is, she's entirely comfortable living with either. □

—Elizabeth Lambert

LEFT: Mrs. Astor provided a focus for the Dining Room, draping the oval table with brocaded silk in two tones and wrapping it with French silk ribbon; she added the dramatic central stripe of soft, cool color. Chairs in brocaded silk "dustcovers," arrayed ballroom-style along a wall, contribute to the deliberately nostalgic mood. These, and the elaborate draperies, were inspired by scenes in Luchino Visconti's last film, *The Innocent*. ABOVE: In the Master Bedroom, silk moiré was glued and steamed to the contours of the bed, in 17th- and early-18th-century style.


TIFFANY TABLE SETTINGS

Ordered Harmony

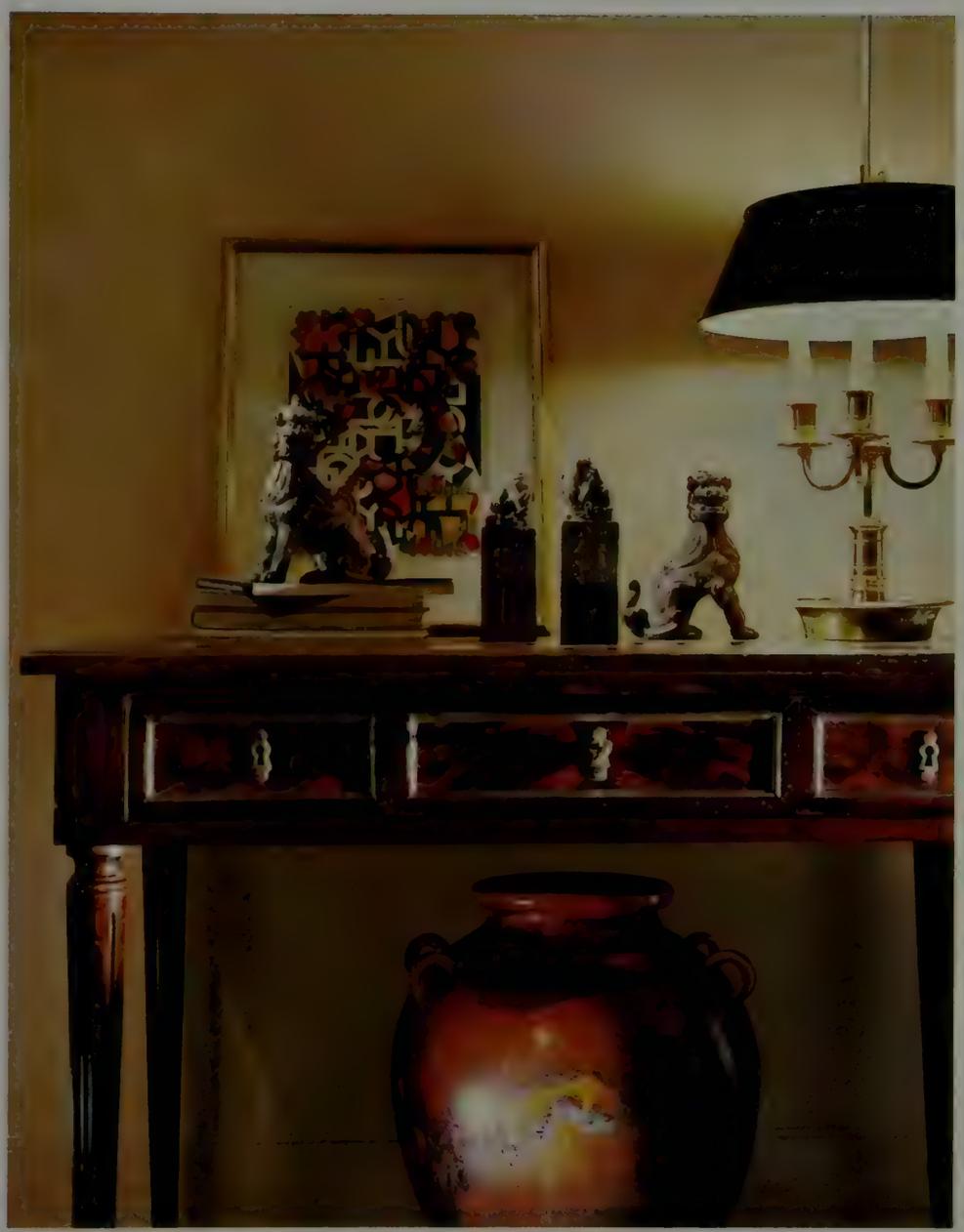
Classical Restraint in a Designer's Own Apartment

INTERIOR DESIGN BY HAL ADAMS
PHOTOGRAPHY BY PETER VITALE

AN INTELLIGENT MIND often functions at its best when obliged to deal with a very concentrated set of circumstances. Similarly, a good interior designer usually finds that his best qualities emerge when he is confronted by a dramatically limited space. In the apartment Hal Adams recently completed for himself in the heart of Manhattan's Upper East Side, the central problem of square footage has been intelligently surmounted within the context of a subtle yet apparently traditional framework, without sacrificing proportion or inviting claustrophobia.

As straightforward and unaffected as his work, Mr. Adams gets to the point rather quickly. "Obviously, when you have a confined space to deal with, certain things assume vast importance. To me, quality in detailing is at the top of the list. Not that I ever skimp in that area, but when you're working on a miniature scale it becomes more important than ever. The eye tends to travel around a lot in a confined territory, so I decided to make sure that no corner of the two main rooms of this apartment was arbitrary or unplanned."

If quality is a highly rated commodity to Mr. Adams, comfort and a clear relationship between the various elements in the rooms follow closely behind. "I'm speaking of color



The clarity, balance and harmony of the New York apartment Hal Adams designed for himself reveal a predilection for 18th-century aesthetic values. OPPOSITE: Says Mr. Adams, of the Entrance Hall, "To me, one of the most important ingredients of a room in a city is a kind of sheen. When you walk in, you should be quietly dazzled. To achieve this, I try to suggest the rare or the precious." Dazzle is provided by the rippling reflections of the paneled mirror. A mixture of Oriental porcelain and lacquer objects on top of an Empire-style table from Frederick P. Victoria contributes an antique tone, while bare, bleached floors further the sense of classical restraint. The painting is by Johann Nothnagel, a student of Rembrandt. ABOVE: The Living Room reveals Mr. Adams's desire to integrate old objects within a contemporary setting. The pen and ink drawing is by Philip Brooker. Antique Chinese chops and Fu dogs rest on a late-18th-century-style French side table. The vase is Japanese.





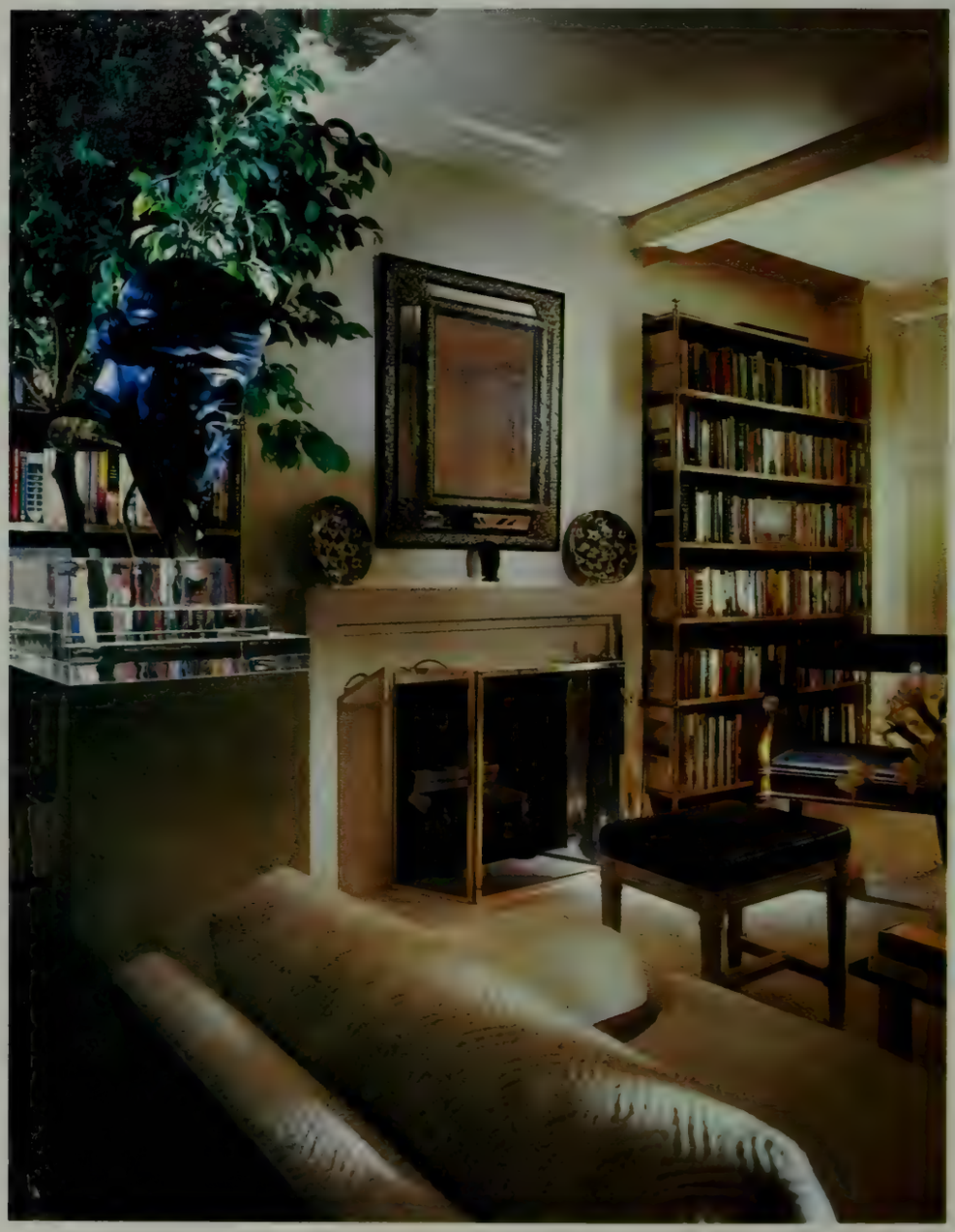
and shape, primarily, but also relative size. I believe in the old decorating adage that says something to the effect that large-scale pieces look best in smaller spaces, and vice versa. I always try to find one or two paintings of special quality to provide some intellectual depth to a room. Art should make you think, give you a little jolt, not just decorate a blank wall."

Another important consideration was location. "For better or worse, New York gives you plenty of reasons to keep your eye fine-tuned. The almost endless resources here were also an important influence." The necessary daily editing of Manhattan life makes interior design in this city a form of shorthand, and to Mr. Adams this is desirable. "For one thing, it helps you decide very quickly what you don't want. No disco detailing, no airline-waiting-room seating. I would concede that this is a traditional interior, but isn't that largely because New York is such a repository of fine things? I suspect it is. Who could resist *that*?" He is referring to an expansive Russian armchair once belonging to the Yusupov family. Mr. Adams himself is a member of a venerable American dynasty, the Adams family of Boston, which provided the United States with two presidents, although there is little here, except for some framed family papers, to suggest this link. Yet this very absence suggests the strong contemporary flavor running through the apartment.

"To me, one of the most important ingredients of a room in a city is a kind of sheen. When you walk in, you should be quietly dazzled—if such a thing is possible. To achieve this I try to suggest the rare or the

LEFT AND COVER: The focal point of the Living Room is a 1962 painting by Picasso. A 19th-century Italian Neo-Classical bronze offers contrast. The recessed and mirrored area above the sofa implies greater space. Upholstery from Brunschwig & Fils covers the sofa pillows, and the 19th-century armchair once owned by Prince Yusupov. Late-18th-century-style French tables flank the sofa. On one, a Lalique vase and a Tiffany clock rest beside a Chinese bird cage. Sofa, lounge chair and drapery fabrics are from Stroheim & Romann; carpeting from Stark Carpet.

"One of the most important ingredients of a room in a city is a kind of sheen. You should be quietly dazzled."



precious. For my bedroom I comm sioned a *faux*-tortoiseshell lacqu screen. Placed diagonally across a co ner, it burnishes the entire room

Working for personal needs rather different from tackling thos of a client, and here also the designe has clear-cut views. "I certainly don want to be given carte blanche. I wa people to have minds of their ow and become deeply involved in th work. I usually tell them I'm not in terested in a fashionable interior. want to do something that will last, i terms of both style and quality. The I tell them that in my opinion there i too much of a distinction made thes days between designer and decorato To me they are yin and yang. Yo start out by designing, then you deco rate the bare bones."

In describing the ideal synthesi between designer and client, or de signer and room, or furniture and space, Mr. Adams uses a vocabular really rooted in a Neo-Classical view of aesthetics. Balance and restraint clarity and harmony, figure largely i his equations. There is even some thing a little eighteenth centur about his views on the most desirable relationship between designer and client. "The wealthy have always sponsored good design. Ideally, they should understand it; certainly they should create the demand for it. If

ABOVE: Art objects and furnishings in the Living Room have been placed to create a pleasing, visual flow. Chinese egg and spinach plates interject colorful circles between the rectilinear lines of a late-17th-century-style Dutch mirror and the *faux*-travertine fireplace surround. This graceful curvilinear note resounds in the bronze bust, whose solid tone helps anchor a décor characterized by predominantly light hues. OPPOSITE: A 1966 painting by Miró distinguishes the Dining Area within the living room. The designer believes the strong lines of the Chinese table and chairs complement the abstract artwork. Mr. Adams says, "I always try to find one or two paintings of special quality. Paintings should make you think, give you a little jolt, not just decorate a wall." The table is set with *faux*-ivory candlesticks, a Chinese vase, and flatware formerly owned by the dowager empress Maria, mother of Czar Nicholas II.









LEFT: The sleek desk and spare appointments in the Master Bedroom convey Mr. Adams's belief that "less is more." The painting is by Cadenhead. Bed linens are by Pratesi, and the chair is upholstered in Clarence House leather. Carpeting is from Stark Carpet. ABOVE: The designer's interest in assimilating Oriental objects and culture is further illustrated in the Master Bedroom, where Japanese and samurai armor objects rest on a Korean cabinet.

had to put into words what precisely I would like to achieve, it would be an impact analogous to that of François Catroux, in France, a designer who was perhaps the first to bring an almost eighteenth-century concern with quality and the use of precious materials to contemporary design. I would also like to really assimilate Chinese and Japanese approaches to interiors and truly harmonize them with the needs of our society."

Hal Adams's own apartment can certainly be seen as a paradigm of his ideas. It manages to be elegant without being stuffy, concentrated without being too compact, and rich without being overpowering. The designer would agree that these qualities are of critical importance in the kind of interiors most congenial to the appetites of this decade. □

—Peter Carlsen

Gardens: At Willow Oaks

The W. Averell Harrimans' Estate in Virginia

PHOTOGRAPHY BY DEREK FELL





Captivated by the landscape of Middleburg, Virginia, Gov. and Mrs. W. Averell Harriman created their fifty-acre garden at Willow Oaks. OPPOSITE: Visible from the terrace of the residence is Governor Harriman's favorite view. Below, a rock garden is ensconced among oak, pine and sugar maple trees. ABOVE: Maple and walnut trees add autumn color to a lawn near the house. OPPOSITE ABOVE: Retired jumpers Impetuous and Master Chatfield enjoy the holly-sheltered jumping ring, which is destined to become a wild flower garden eventually.

TALL TREES RISE together, the white bark of sycamore companioning the dark trunks of pine, maple and oak. Goose Creek slices through the woods—a lean river meandering along its course. It forms a natural boundary to the farmland, framed in the far distance by the foothills of the Blue Ridge Mountains. To W. Averell Harriman, elder statesman and a former governor of New York, this landscape seen from the balustraded terrace of his home in Middleburg, Virginia, is "the most wonderful view anywhere." For his wife, Pamela, it is a familiar landscape that, she says, "reminds me enormously of the southwest of England—Dorset—where I was brought up."

Situated on fifty acres in the heart

BELOW: A blaze of dogwood sparks the bank of Goose Creek, which winds through the tranquil garden. RIGHT: A path for hiking and riding transverses a wooded area where honeysuckle, ferns and mosses flourish among saplings. FAR RIGHT: Pyracantha berries offer a vivid contrast to the fieldstone residence. OPPOSITE: Chrysanthemums and salvia clustered near a recently created pond typify Pamela Harriman's careful placement of flowers: "However beautiful they are, if flowers are isolated in a spot where you would not come upon them naturally, there's something a bit false about them."









of Virginia horse country, the Harrimans' home, *Willow Oaks*, offers a peaceful change from their active lives in Washington, D.C. "The house was designed by George Howe," says Pamela Harriman, "but it was the setting that really won us, and the fact that you can ride in any direction for as long and as far as you wish." Horses and gardens alike figure prominently in her life. "I was raised with both," she says. *Minterne*, her father's garden in England, is renowned for its fine rhododendrons.

"When my husband and I came here five years ago," Mrs. Harriman recalls, "the garden was quite overgrown and seemed closed in." The first step was to remove some of the trees, in order to extend the parameters of the existing garden. "Next, we cleared away the growth and discovered the basic outlines of a very pretty English-type garden."

To Mrs. Harriman, an English garden is "very big, with wonderful vistas and great depth, wild, a surprise in every corner, and divided into three sections. There was always the long walk that went on for miles, with water, marvelous trees and all kinds of flowering shrubs." There was also the kitchen garden, where fruits and flowers were cultivated, and finally, the area about the house—the most carefully tended of all.

The garden Pamela Harriman describes finds its American counterpart at Willow Oaks. Heeding Alexander Pope's advice to "consult the genius of the place" and bring about "contrast within the garden, prospects

"I enjoy seeing a beautiful garden in one of my favorite haunts."
—Governor Harriman



BELOW: A view from the back of the residence encompasses woodland, a neighboring farm and the foothills of the Blue Ridge Mountains. RIGHT: Equestrian sports figure prominently in the Middleburg area. "It was the setting that really won us," says Mrs. Harriman, "and the fact that you can ride in any direction for as long and as far as you wish." OPPOSITE: A log cabin nestles among forsythia, oak trees, honeysuckle, mosses and lilies-of-the-valley.



without," Mrs. Harriman, to her husband's delight, set about putting her stamp on Willow Oaks.

"I think it's very important not to get things too sculptured or too tailored in a setting like this," she observes. "For example, however beautiful they are, if flowers are isolated in a spot where you would not come upon them naturally, there's something a bit false about them."

She recalls the words of a friend, painter Bill Walton. "He always says that my gardens look as if they'd been there for a long time—I suppose because things are in the right place." Thus, a pond established at one side of the house only a year ago seems to have occupied its place always, and the two-year-old stream along the opposite side appears as much a part of the landscape as does the river below.

In greenhouse conditions simulated by a bubble enclosing the swimming pool during the fall and winter, Mrs. Harriman has composed a vista of potted shrubs and flowering plants. "My wife has an unerring eye," says the governor, "and I particularly enjoy seeing a beautiful garden in one of my favorite haunts."

A natural rock formation atop a ridge sweeping down toward Goose Creek lends itself to a rock garden. In the spring, heather and myrtle, primrose and narcissus flower. In autumn the palette changes to the vibrant orange and red of chrysanthemums and maple, the pale yellow of the home's namesake, willow oaks.

"The garden really got under way after Bill Hoogeveen arrived," Mrs. Harriman says of their resident landscape gardener, born in the Netherlands. "What has happened in the last three years is due not only to his expertise, but to his perseverance, as well. He and his four helpers kept clearing, uncovering rivulets, finding areas we hadn't known existed." She

continued on page 194

The Collectors: Contemporary Focus

Barry Lowen's Los Angeles Home

PHOTOGRAPHY BY MARY E. NICHOLS





The contemporary art Barry Lowen collects has happily overtaken his environment, a hillside home in Los Angeles. ABOVE: Eight units from Carl Andre's *144 Blocks and Stones (Portland, Oregon)*, created in 1973 at the Portland Center for the Visual Arts, enrich the Courtyard. RIGHT: In the Living Room, Joel Shapiro's 1980–81 untitled figurative sculpture in poplar, oil and acrylic complements Brice Marden's colorful 1974 triptych *Red, Yellow, Blue II* and a Cy Twombly untitled 1967 canvas animated by his characteristic calligraphy.

BARRY LOWEN'S HOME is reached by steeply winding roads that curve up into the hills above Los Angeles. The commanding vista of the city may be seen from fewer rooms than once was the case, since the collector has had windows plastered over and sliding glass doors blocked off. He explains, "I needed to create more wall space for my art collection. It's now more like a New York townhouse than a California environment." In addition, he points out, "I try to keep the blinds closed against the sun to protect the color of the paintings." But Mr. Lowen is no hermit; he is a television and film production executive—and a devoted and


GEORGE SEGAL
GEORGE SEGAL
ROBERT MOTHERWELL



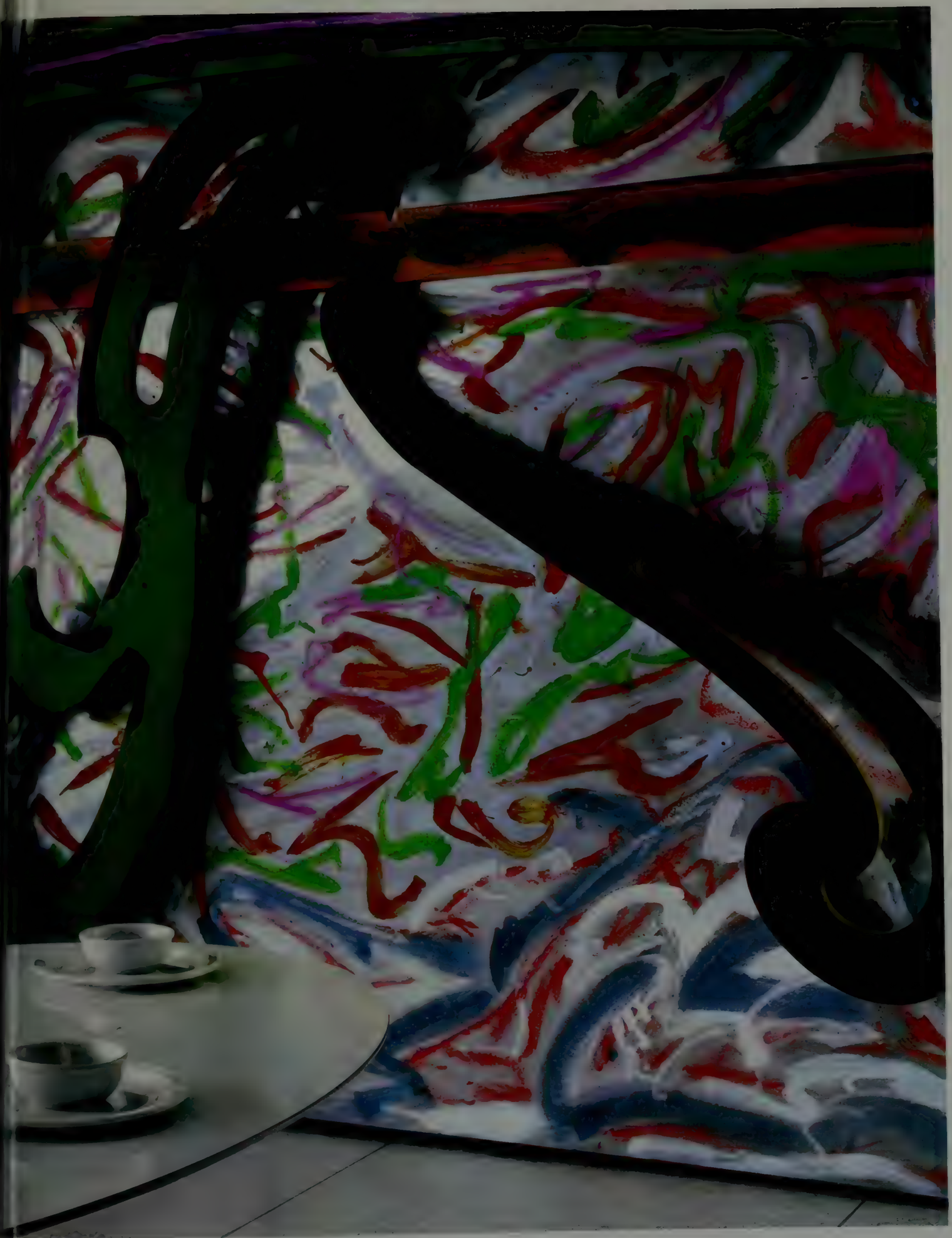


ABOVE: The juxtaposition in the Dining Room of a Saarinen table and Ellsworth Kelly's 1970 canvas *Two Panels: Yellow with Large Blue* emphasizes the purity of form in each. RIGHT: The bravura brushwork of Frank Stella's 1976 oil on aluminum *Green Solitaire*, on a Dining Room wall, offers a contrast in scale and style to Kelly's untitled 1972 canvas and Joel Shapiro's untitled 1975 cast-iron houselike form in the living room beyond.

adventurous connoisseur of contemporary art.

"I have been collecting for ten years," he says. "The first work I bought was a kinetic sculpture by Takis. Without my knowing it at the time, this particular piece was a precursor of the minimal art I have become interested in since." Mr. Lowen has looked carefully and understandingly at work by some of the most renowned masters of American contemporary art, as well as that of lesser-known younger artists. Both categories are represented in his collection, which, he says, "I have honed in the interest of coherence." It centers on art of the 1970s and 1980s, with only a few works that date back to the 1960s. "I made a decision not to delve into earlier periods, those of Abstract Expressionism or Pop art, but to put together an in-depth collection of works that would support one another.

"Art has taken over my life, in some ways," Mr. Lowen acknowledges, announcing his fate with



As an ardent collector, he usually makes a commitment not only to an item, but to the artist and his vision.



Recent works by young artists fill the Study with prodigious energy. ABOVE: Breuer chairs and Eames ottomans cluster in the center to make way for, from left, Susan Rothenberg's 1979 canvas *The Hulk*, Jean Michel Basquiat's untitled 1981 work on wood and Bruce McLean's 1981 acrylic on photographic paper *Déjeuner sur l'herbe*. OPPOSITE: Elizabeth Murray's 1981 canvas *Heart and Mind* enlivens a temporary wall covering a window.

Contemporary
Artists

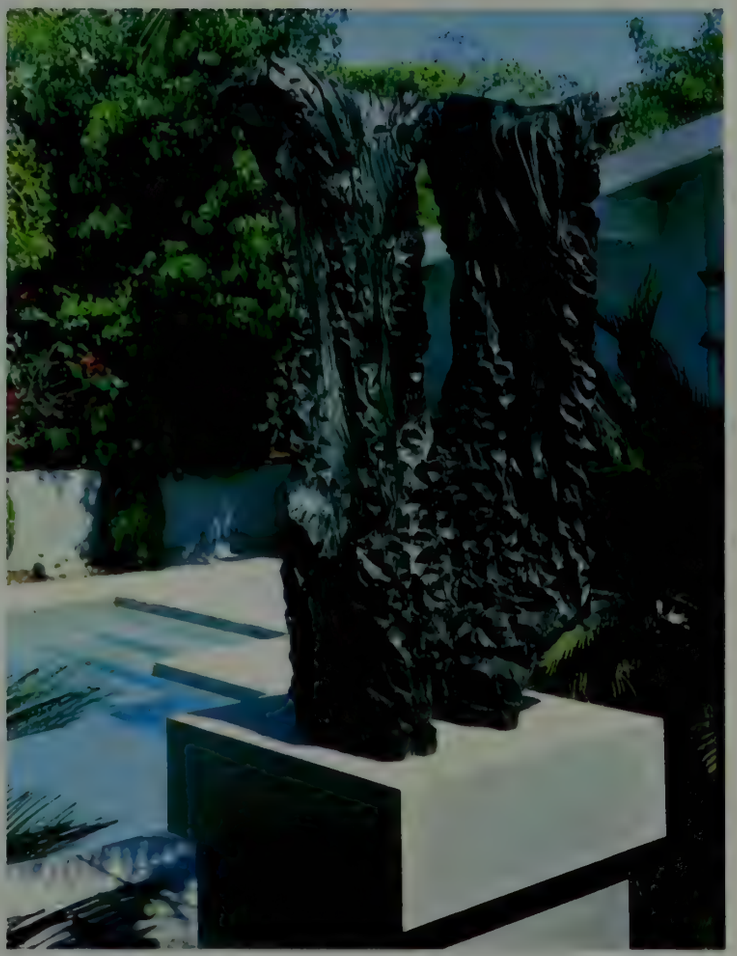


evident satisfaction. Certainly it has taken over his house. Objects and images comprise his environment. The white-walled, gallerylike spaces of his home function as a nonintrusive background for the works. He has not allowed furnishings or architecture to detract from the art. It is the spaces and structures of the paintings and sculpture on which he wishes to dwell. He talks with the ease of a gallery director or art critic, about the images with which he surrounds himself.

Mr. Lowen places the works "so that they will complement one another, and individual rooms will make a coherent statement within the limitations of the space." Each room yields its own distinct atmosphere engendered by the kinds of paintings displayed. The living room is hung with the carefully considered abstract works usually termed *minimalist*. Considering the sumptuous colors and elegant soaring forms of the Ellsworth Kelly in his living room, he asserts the underlying sense of minimalist works that casual viewers do not perceive. Thus, he maintains, "I don't find minimalism cold, so I don't think it's a jump. I find Kelly and Donald Judd very sensuous." The dining room is dominated by large-scale dramatic works: those of Richard Serra, Ellsworth Kelly and Frank Stella.

"The study has undergone the most change for my art," he says. "I was willing to give up the room. It used to be a working place, with a picture window, a desk, a television set." But no more. "Over the years I have reduced the pieces of furniture and pushed them toward the center of the room." They have made way for the powerful, audacious and fanciful images and shaped canvases of bold colors that fill the walls and emit their own energy. "People love that room," he says, at the same time recalling a London collector's house he admires, "in which nothing at all remains, absolutely no furniture, just art." The work of a new generation of





OPPOSITE: Variations on the theme of the rectangle are represented in Mr. Lowen's Bedroom by Jake Berthot's 1979 canvas *Room* and Brice Marden's partially visible 1979 five-panel canvas *Frieze*. ABOVE: A corner of the Bedroom displays Robert Moskowitz's untitled 1980 drawing, Steve Keister's 1980 hanging sculpture *U.S.O. #55* and Dan Flavin's untitled 1963 light sculpture, dedicated to Charles Cowles. ABOVE RIGHT: In the Courtyard, Bryan Hunt's 1980–81 cast bronze *Masnad* rests on a limestone base.

artists predominates in the study. "When the art world expanded at the end of the 1970s with a new kind of openness in the type of work being produced, I started to collect the so-called New Image work," he explains.

Mr. Lowen is selective, and he carefully decides what specific work by an artist he wants; he occasionally trades art to this end. As an ardent collector, he usually makes a commitment not only to an item, but to the artist and his overall vision. "I feel an obligation to the art and artists represented in my collection," he says. He frequently lends works to exhibitions, despite the occasional problems this presents and the worry as to whether they will receive proper treatment—"whether museum-goers are thoughtless enough to touch them."

As a serious collector and viewer of art, he doesn't want to miss anything on his trips to New York. He makes a regular, happily ritualized round of galleries and museums: "The first day, the upper East Side, the Madison Avenue galleries and then down to Fifty-seventh Street; the second day, the galleries in SoHo; and the last day is for museums and talking with dealers."

Lately, Mr. Lowen has been augmenting his collection, sometimes buying works by virtually unknown artists; making commitments and trusting his eye. Not all of the paintings and sculpture are on view in his home; a number are on loan to exhibitions, others are stashed in closets and in the garage. Despite the reduction in furnishings, there is little viable wall space left, it seems, for Barry Lowen to house more art. This produces something of a dilemma, perhaps, because of his irrepressible urge to surround himself with works that are significant for him. He readily recognizes the problem, but admits he has reached a point of no return. "I don't know what I'm going to do," he says thoughtfully, "but I'm not going to stop collecting." □

—*Aimée Brown Price*



Timeless Look on Nob Hill

A Designer Arranges Antique Furnishings for His Own Residence

INTERIOR DESIGN BY RONALD CROSETTI
PHOTOGRAPHY BY MARY E. NICHOLS



A mood of period formality prevails in interior designer Ronald Crosetti's San Francisco residence. OPPOSITE AND ABOVE: In the Living Room, a pair of Louis XV bergères signed *J. Avisse* flank a sofa covered in Brunschwig & Fils velvet. Pillows are wrapped in fragments of delicate French brocaded silk. Oriental contrast is offered by an antique Chinese lacquered table and the rich shades of an antique Serapi rug. Paintings are by George Wright, David Dalby of York, and J. N. Sartorius. Seventeenth-century tapestry panels border the arrangement of artworks, which include two 18th-century Russian icons. Above the fireplace a Louis XVI mirror is set off by Russian sconces.

INTERIOR DESIGNER Ronald Crosetti lives on San Francisco's Nob Hill, in an apartment with vistas extending northward across the bay toward Sausalito, and eastward toward the Berkeley hills. Surrounded by his favorite things—antique furniture and objects, and the spectacular geography of his native city, Mr. Crosetti has combined dramatic presentation and optimum organization in the apartment he renovated for himself.

Major architectural changes were undertaken. The kitchen and master suite were completely rebuilt, and unnecessary spaces and doors were eliminated. "When I walk into a room," the designer says, "I look at the space from an architectural point of view. If there are flaws that need to be rectified, that is where I begin, so that the shell will be attractive and able to stand on its own.

"I like to work *with* a space, not force it or make it look contrived," Mr. Crosetti says. "If a building is classical, I like to create a classical design. If it is contemporary, I like to reinforce that look—which doesn't mean using only modern furniture. What I dislike is a contemporary room with low ceilings, where someone has tried to create a classical feeling by adding heavy molding. Doing this confuses the architectural integrity of the space. Designs should be simple, without a dated look. I like to walk into a building or home and be





unable to identify it with any particular period of time. I think I have accomplished this and achieved a timeless quality for my home."

The interior of Mr. Crosetti's apartment may transcend time, but the view, revealed boldly through many large windows, leaves no doubt that this is San Francisco in the 1980s. "Many people whose homes have views as spectacular as this one would design the interior around them," he says. "I chose to ignore the outdoors, and simply balance the furniture as attractively as possible within the space. With so many windows all around the apartment, the view cannot help but be an integral part." Unobtrusive draperies designed by Mr. Crosetti frame the windows. One of the designer's favorite spots from which to enjoy the view is at his 1921 Steinway piano. An accomplished musician, he relaxes in the evening by playing it.

OPPOSITE: The burnished wood of the 18th-century furniture in the Dining Area recalls another era. Displayed on a Louis XVI commode is a Chinese Export porcelain platter, a pair of Directoire-style candlesticks, and a collection of small ceramic figures. Indian miniatures add delicate points of color. An 18th-century Irish Queen Anne chair, one of a set, retains the original upholstery.

ABOVE AND FOLLOWING PAGES: An accomplished musician, the designer relaxes each evening at the 1921 Steinway piano in the Living Room. A Queen Anne games table and Louis XVI–style fauteuils upholstered in cabretta leather are positioned by a window with a view of neighboring skyscrapers.

The designer's involvement with antiques began about fifteen years ago. Many of his friends collected antiques and lived with them, so he often found himself in the midst of a good many old pieces of furniture. He became curious about them and began to research how and where they were made, and in response to what social circumstances. Eventually he developed an eye for fine pieces and became, in the process, an avid collector. "Because they are very







hard to find today, these types of antiques can only be accumulated over a long period of time," he says. "I don't have a favorite period—I view each piece individually. An object or piece of furniture that attracts me often has some type of unusual characteristic in its design. For example, I own a pair of Pembroke tables with uniquely shaped leaves, saltire stretchers, and tassel feet. However, I purchased one locally and the other I found in Kentucky. They were probably crafted together and, at some point, became separated. By a strange twist of fate, I discovered them both."

With equal vigor, Ronald Crosetti is pursuing an enthusiasm for contemporary art, "for which I had little understanding or appreciation, until recently," he adds. "My friends suggested that some contemporary American art would 'lighten' the overwhelming presence of antiques. I resisted the idea, initially, but having now acquired a painting by Helen Frankenthaler, I love the blend."

ABOVE AND OPPOSITE: Subdued shades in the Master Bedroom are afforded by wool basketweave carpeting, wall upholstery and Roman shades of striped silk from J. Robert Scott, and a Queen Anne–style bench. Above the bed is *The Hall of Columns*, by H. R. Newman, and two 18th-century architectural drawings. Animal paintings include works by Albertus Verhoesen. An arrangement set before a Louis XV gilded mirror combines a *Restauration* clock, Chinese Export porcelain and Battersea enamel boxes. A 16th-century Flemish tapestry contributes rich texture to the setting, and a Manet engraving completes the mise-en-scène.

Although it is filled with antiques, there is an air of ease and comfort about Mr. Crosetti's residence. "This type of interior is my personal favorite," he says, "but I often work with modern spaces as well. The key is to create an environment of quality—whether the home is designed around contemporary or antique furnishings or a mingling of the two."

—*Cameron Curtis McKinney*



Antiques: Locks and Keys

Sculptural Devices that Provided Artful Security in Centuries Past





OPPOSITE: *Coffer Hasp and Lockplate,* Italian, circa 1560. Gilt bronze; 9⅛" high x 7" wide. This elaborate lockplate was cast with cartouches, trophies, seated figures, masks and urns. The hasp, used with the lock to secure the chest, bears an allegorical figure of Plenty above a regal boss. Armin B. Allen, Inc., New York.

ABOVE: *Box Lock with Key,* English, late 17th century. Brass and steel; 4" high x 7" wide. Profuse engraved foliated motifs swirl upon the cover of an uncommon brass box lock belonging to a prominent household. The key exhibits a highly ornamented bow and solid bit. Vernay & Jussel, Inc., New York.

"THE EYE IS ALWAYS in search of beauty," wrote Vitruvius, the ancient Roman architect, over twenty centuries ago, and indeed, the seemingly boundless human capacity to make the practical beautiful has provided the mark and the measure of civilization through the ages. Thus, it hardly proves to be surprising that so simple and basic a human construction as the lock and key should long ago have come before extraordinary master craftsmen who were as much artists as they were smiths and inventors.

Throughout history, the intricate miniature machines known as locks and keys have been objects of often surprising grace. Whether gilded, damascened, inlaid with precious stones, or shaped in a fantastic array of real and imaginary human and animal forms, the primary employ of these ingenious devices has naturally enough been to safeguard self and substance. However, locks and keys provide a means of security that is as much psychological as it is practical. Indeed, it is the reassuring sense of safety and control they bring the uneasy mind that perhaps explains the enormous symbolic importance assigned locks and keys by cultures ancient and modern.

The key has long been cherished as an amulet against evil. In the Middle Ages no ailing man or woman would have dared to walk the streets of London without a key in hand, for fear that demons would prey upon his or her weakened state. And in ancient China, only sons were given keys of jade to lock them fast to life. Symbols of union, the turning of a key in a lock during the signing of a marriage contract was thought to bind a couple together, and in Persia, spouses carried heart-shaped silver padlocks designed to ward away rivals who might break the marriage bond. Keys symbolized possession not only in love, but in battle, as well—the surrender of a Medieval town was always marked by the transfer of its keys. The treasury of the Cathedral



PIUS RAST

ABOVE: *Chest Lock,* Swiss, early 18th century. Wrought iron and brass; 11" long x 5½" wide. Produced by intricate piercing and engraving, a filigreed cover conceals the underlying mechanisms and numerous catches of the lock. A geometric motif contrasts with the flowing design. Hansueli Fröhlich, St. Gallen, Switzerland.

BELOW: *Trunk Lock with Key,* Swiss, circa 1700. Pewter; 8" long x 5" wide. Delicate engraving complements the solidity of this choice Baroque trunk lock. During this period locks became more decorated, with craftsmen turning to the design books of France and Germany for artistic inspiration. Hansueli Fröhlich, St. Gallen, Switzerland.





Chest Lock, Spanish, 17th century. Brass; 5½" high x 7" wide. A treasure chest of a notable family once bore this double lock. Ornamented cover plates display coats of arms with turrets, animals, trees, heads and a quarter moon. Plates such as these were often fixed in the wrong places to mislead potential thieves. Blumka Gallery, New York.

of Seville still contains the gilded Islamic keys that were yielded to Ferdinand III when he drove the Moors from the city, in 1248.

Like so much else, it is to the Egyptians that we owe the lock and the key. Giant wooden locks are pictured in bas-relief on the columns of the great temple at Karnak, built 4,000 years ago above the floodwaters of the Nile. Locks of this type were found in the ruins of the palace at Khorsabad and are thought to have been carried by Phoenician traders as far as the shores of Cornwall. Fashioned of teak, and inlaid with ivory, gold or silver, Egyptian keys were typically one or two feet in length and were carried on the shoulder as signs of authority. Roman keys were considerably smaller. Cast in iron and bronze, they were commonly attached to rings set with finely carved intaglios of carnelian or jasper and worn upon the finger.

By the dawn of the Renaissance, locks and keys had become a major preoccupation. Princess Isabella of Bavaria is known to have insisted that a lock operated by five separate keys be used to secure the apartments of her ladies-in-waiting, and Henry VIII refused to travel without a royal smith who would attach a lock bearing the Tudor rose to the door whenever the king rested. To enhance security, keyholes were secreted under all manner of ornament, or were armed with ingenious "thief catching" devices. One lock was centered in a beautifully worked and gilded lion's head whose jagged teeth would snap shut on the hands of a lock picker, while others greeted would-be intruders with the blade of a



PRUDENCE CUMING



PRUDENCE CUMING

ABOVE AND TOP: *Traveler's Lock with Key*, German, circa 1680. Silvered brass; 2" high x 5" wide. Dancing figures, arabesque decoration and an eagle beneath a coronet grace the central cover of this rare device. The complicated mechanism features a dial to register the times the lock has been operated. Hempson, London.

OPPOSITE: *Door Lock with Key*, German, 1620. Steel; 8½" high x 10" wide. As Renaissance door locks were visible from the inside of the door, all parts of the lock were given decorative treatment, as shown by this imaginatively worked example. The key displays a more complexly filed bit. Arthur Davidson Limited, London.

dagger or the discharge of a pistol.

Great attention too was paid the ornament provided by locks and keys. François I spent tens of thousands of livres on sumptuous locks for his palace at Fontainebleau, and Henri III encouraged still greater extravagance by permitting favored courtiers to have keys to his royal living quarters. Inevitably, those so privileged chose to air their exalted good fortune, displaying at their girdles elaborate keys encrusted with gilded scrolls, mermaids, chimeras and amorini.

Both Charles IX and Louis XIII were themselves avid amateur locksmiths, but even their devotion to the beauty of the lock and key seems to have been surpassed by that of the duchess of Marlborough. So enamored was the duchess of the magnificent locks adorning her "grace and favour" residence in St. James's Palace, that when she was obliged to leave these apartments during her quarrel with Queen Anne, she elected to suffer even greater royal displeasure—and indeed, paid perhaps the highest tribute of all to the glory of the locksmith's art—by carrying all of her treasured locks and keys away with her.

—John A. Cuadrado



PRUDENCE CUMING

ARCHITECTURAL DIGEST VISITS:

Burt Lancaster

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



"I LOVE OPERA, pasta and the sound of laughter, so it figures that I'd love Italy," says Burt Lancaster, who has a spacious apartment in Rome near the Trevi Fountain. "I was based in Italy for two years during World War II, and later filmed *The Crimson Pirate* on the island of Ischia, off the Bay of Naples, when no one knew much about Ischia—it's so much more beautiful than Capri; now, of course, it's become the fashionable place to go. Following that, I made more movies in Italy, including *The Leopard*, with Luchino Visconti. By then I was speaking the language, so I decided it would be comfortable to have a residence in Rome, as well as in California. I guess it was a wise decision to buy the apartment when I did—I've owned it for more than twelve years. Rome is convenient for the family, and my youngest daughter, Sighle, who's twenty-seven, spends a considerable amount of time there now.

"Since the apartment is located in the historic center of Rome, we couldn't do anything to the outside; you're forbidden to make any exterior changes that will alter the look of antiquity, even to adding a balcony or an extra room. Recently, however, I decided to redo the interior, using local artisans, although Jim Vance, from Carmel, California, designed the library. Jim has served as artistic director for films directed by Bob Aldrich, Arthur Hiller and Bob Altman.

"After the rooms were painted, I found an incredible wallhanging, all sewn by hand, like the old-fashioned quilts. It's a vista of classical Rome, by an artist named Maria Teresa Capodanno, who has exhibited her works in New York and California. The wallhanging, which in my eyes is gorgeous, became the focal point of the bedroom. Then I added the Turkish rugs, which are quite valuable; I bought them in an open-air bazaar in Istanbul years ago. They have such intricate weaving. The pillows in the bedroom are covered with a glazed Italian silk in soft muted colors. They were designed for me by Enrico Sabbatini, who created the costumes for the 'Marco Polo' miniseries I did for television not long ago."

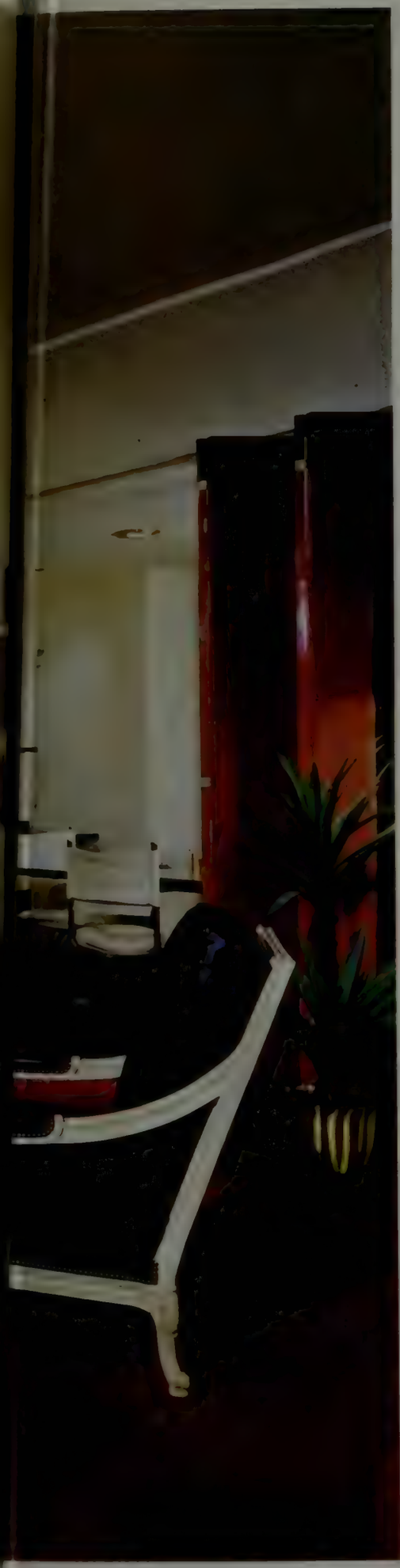
Mr. Lancaster laments the fact that everything takes so much time, from ordering, to actual delivery, in Italy. "That is, if you want it to be right. But then, we're facing somewhat the same problem in America, especially if you aren't willing to settle for halfway workmanship. It can take six months to get a small chair."

The actor has a strong interest in



When in Rome, Burt Lancaster comes home to an apartment he's enjoyed for twelve years. OPPOSITE: The actor has proudly displayed the work of Italian artist Lorenzo Tornabuoni in the Entrance Hall and elsewhere in the recently redecorated interiors. Because of its superb placement in the historic center of Rome, near the Trevi Fountain, no exterior changes that would alter the look of antiquity could be made. ABOVE: Mr. Lancaster, shown here on location for his latest film, finds his European residence both convenient and appealing.





In Italy, Burt Lancaster relaxes by listening to his extensive collection of opera and classical recordings.

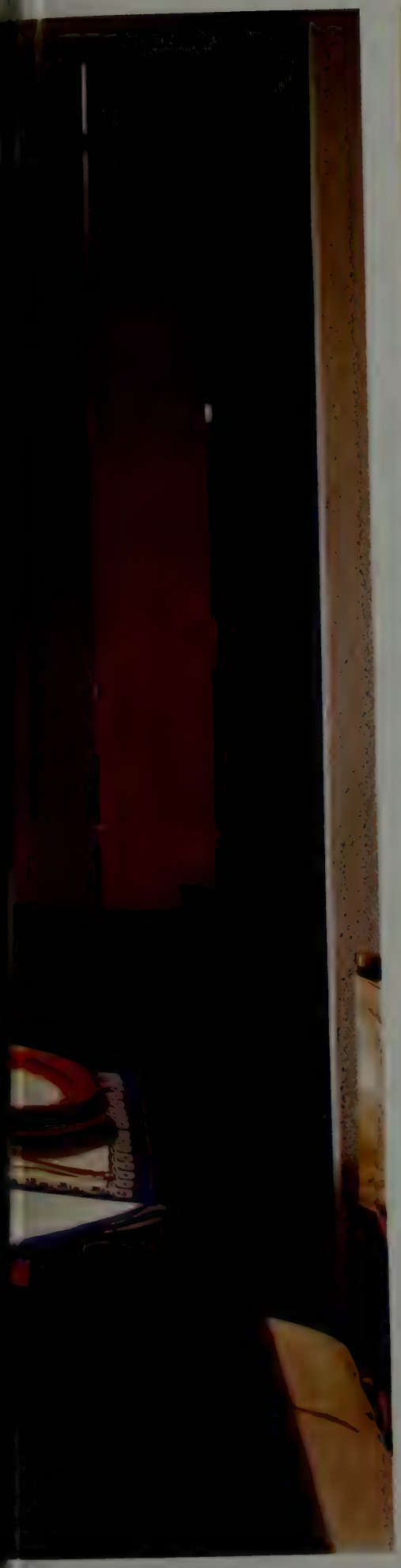


Mr. Lancaster chose bold color and primarily contemporary Italian furnishings for the Living Room. LEFT: He likes to relax at home with friends, perhaps listening to opera recordings. Comfortable sofas covered in fabric handwoven in Sardegna and two Louis XV–style leather-upholstered chairs provide a commodious setting. A panel of bronze mirror, inset with brass, appears to enlarge the room. ABOVE: The repetition of colors and materials in the library beyond the gleaming folding doors encourages a calm consistency. "I like to hole up in the library and read," says Mr. Lancaster. The painting above the sofa is by Tornabuoni.

art and has donated two important works—Thomas Hart Benton's *The Kentuckian* and a naïf-style painting by Henri Rousseau—to the Los Angeles County Museum of Art. "A work of art that I'm proud of owning is in my entrance hall in Rome," he says. "It's by the Italian artist Lorenzo Tornabuoni. I also have paintings by him in the library and in the guest room. I heard about Tornabuoni through the artist Guttoso, whose art commands high prices. Tornabuoni is relatively new, and it's exciting to discover another artist that I like, believe in and care to collect. The only movie memorabilia that I have displayed in the apartment is a huge blowup of me from *The Leopard*—in it I'm dancing with Claudia Cardinale."

Mr. Lancaster adds that he is particularly pleased with his dining room table. He came upon it, he explains, purely by chance. While visiting a design workroom with friends who were shopping, he eyed the table, which had been created for another client. "I knew instantly that it was what I wanted, although I had no preconceived idea of what would be right for me. This was the perfect look—a strong design of black-enameled wood, with inlays of brass, and brass legs. It accommodates six or







LEFT: In the Dining Room, the table Mr. Lancaster discovered has what he feels is "the perfect look—a strong design of black-enameled wood with inlays of brass." He likes to entertain: "I've mastered the skill of preparing pasta, and all of my sauces are authentic." The print, in the adjoining living room, is by Manzu. ABOVE: "I found an incredible wall-hanging, all sewn by hand, by Italian artist Maria Teresa Capodanno," says Mr. Lancaster. "It became the focal point of the Bedroom. Then I added the Turkish rugs." The Italian silk-wrapped pillows were created by costume designer Enrico Sabbatini.

eight, which is my ideal number for a dinner party. I like to cook and entertain when I'm in Italy. I've mastered the skill of preparing pasta, which so many Americans ruin by overcooking. And all of my sauces are authentic, whether I'm serving spaghetti *carbonara* or *matriciana.*"

He also appreciates the Italian love for flowers and plants. "On their window sills, people have flower pots of bright colorful blossoms. There are flowers everywhere: on steps, rooftops, balconies. I grow my own herbs—basil, rosemary and oregano—just as the Italians like to do, and I plant flowers in between, which is an Italian custom. There's a huge market in Rome, the size of two Twentieth Century-Fox sound stages, that's filled with flowers, and I buy them there at half the price I would have to pay at a fancy flower shop."

In Italy, he relaxes with friends at home by listening to his extensive collection of opera and classical recordings. "Deep down, I'm a frustrated opera singer. I also like to hole up in the library and read. Naturally, there's always a film script that must be read, but I like to reread Plato, Aristotle, Dreiser, Hemingway, Faulkner, Wolfe. I never tire of reading the classics, or going to concerts to hear fine symphonic or chamber music. If there's an empty space on my shelves occasionally, it's because I love to give albums to people who appreciate music. That's why my record library is rarely complete."

For Burt Lancaster, Rome provides the kind of convivial atmosphere the actor so heartily enjoys. He returns whenever he can, to catch up on "music and opera and friends." □

—George Christy

PROMINENTLY DISPLAYED on the wall in an upstairs sitting room is a glittering black and gilt early-eighteenth-century screen of Japanese calligraphy. It offers a key to the unusual design by Robert Bray and Michael Schaible for a Manhattan triplex apartment. While it was created for a family that is constantly on the go, there is something delicate and untouched about the atmosphere. Echoing the calligraphy screen, the spacious interiors juxtapose great strokes of black with a textured, pale background; they offer extreme contrasts, and have a strangely stark and flat-looking quality that is almost two-dimensional.

The apartment is organized around a central stairway that rises to the third-floor sitting room. A skylight floods the space with soft light, forming a strong sculptural gesture made graphic by backlighting. "It's hard not to take advantage of the opportunity to use a major source of light when you are on the top floor," says Michael Schaible. Light filters down through the various openings around the stairwell, past the second floor family bedrooms, and the entrance hall on the main floor. "All the passages between the rooms have changed totally in character," explains Robert Bray, "though the configurations of the rooms themselves are very much the same."

The stairway assumes a serpentine form on the first floor. It is an astonishing "newel post," almost unbelievable in its flamboyance. The play of light and shadow on the undulating shape shows the increasingly sculptural quality of Bray-Schaible's work. "We did it out of rebelliousness," Mr. Bray explains. "It's an attempt to be lyrica and brutal at the same time." M Schaible adds, "It has a sense o humor that has nothing whatsoeve to do with the rest of the concept. It personal." And Mr. Bray adds, "Th owners enjoy it tremendously."

It is off this stairway—a central or ganizing vertical spine—that th main rooms reveal the principal cal ligraphic statement of the design Within a recognized signature palett of vanilla-hued materials, the design ers have used bold black gestures as primary decorative elements. Black as decoration is a Mannerist inversion of the Western tradition, but in the analogy to Oriental calligraphy it is a strong design approach that has produced the striking two-dimensional quality of the interiors.

Black channel-quilted horsehair is used to upholster large pivoting doors that connect the main rooms and swing back against the walls. "The padded doors," designer Bray explains, "are a result of our being nervous about swinging something of that scale, but the large openings to the rooms make the apartment very light." Like the doors, the interiors of fireplaces and the entire entrance hall, as well as the closet walls upstairs, are painted black to deemphasize the voids as three-dimensional elements and turn them into flat planes. "All of this black affects the scale," Robert Bray explains further, "and exaggerates the size." Black lamps, black occasional tables, black-lacquered cabinets for television and sound systems, and black sculptures make their own graphic gestures against the soft-colored background.

Sculptural forms—broad areas of black and white—create unusual spatial illusions in a Manhattan apartment designed by Robert Bray and Michael Schaible. OPPOSITE: A skylight and strategically placed fixtures illuminate the Entrance Hall, emphasizing the skillfully executed interplay of shadows upon dark and pale surfaces. A serpentine form accentuates the highly polished plaster stairway.

Intriguing Spatial Configurations

A Creative Composition of Form, Texture and Hue in New York City

INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
PHOTOGRAPHY BY JAIME ARDILES-ARCE









Black, used as decoration, produced the two-dimensional quality of the interiors.

PRECEDING PAGES: Pigsuede upholstery and a 19th-century French needlepoint rug laden with flowers add soft color and texture to the vanilla-hued walls and bleached oak flooring of the Living Room. A six-panel Korean *chekori* is at far right. Leading to the library at rear is a pivoting door; when closed, it seems to melt into the wall. Channel-quilted horsehair fabric from Lee/Jofa covers the huge door leading to the entrance hall. LEFT: Painted black, the three-dimensional fireplace interior appears as a flat surface against the stone chimneypiece in the Living Room. Channel quilting is repeated in the upholstery of the chaise longues. Sculpture is by Rosemarie Castoro.





LEFT: The architectural elements of the design—sculpted structures and spaces, contoured by soft shadows, are evident from the vantage point of the Entrance Hall opening to the living room and dining room. Thematically consistent, flooring of bleached oak, and "barndoor" fixtures, are common to both rooms; pigsuede covers the black-framed Brno chairs in the dining room, where both table and fireplace are of Kasota stone. Two antique Chinese vases are displayed on the mantel; nearby, an 18th-century Japanese lacquer cabinet rests on a Louis XIV carved and gilded stand. ABOVE: The bar, defined by a counter, is part of the third-floor sitting room.



Though the smooth and polished nvelope is crisp, spare and ascetic, obert Bray and Michael Schaible ave injected considerable warmth nto the design with sumptuous piguede and glove leather, and with eedlepoint rugs in bold floral patrns. Then too, the Oriental and Art Déco objects the owners collect furher enrich the décor. "The overridng scheme may well be the colors nd textures," says Michael Schaible.

In this apartment there is no deight in disorder, except for the movble chairs that encircle tables in easily rearranged seating groups, and the random placement of plants and flowers. "The chairs are scattered around different tables," Robert Bray explains, "and can all be moved a bit without altering the scheme." He adds, "There are a number of transient pieces throughout the apartment, though they are not readily discernible." Overall, there is a sense of meticulous refinement, of rich textures and bold contrasts. Yet the two-dimensional character of the design, which produces and dramatizes an uninterrupted air of serenity, seems harmoniously calligraphic.□

—*C. Ray Smith*

OPPOSITE: Light spills from the skylight into the third-floor Sitting Room and through the stairwell to the lower levels of the house. A striking focal point is an 18th-century Japanese calligraphy screen, balanced by a 19th-century English needlepoint rug and leather-upholstered chairs. The raised floor and adjacent counter wall delineate the bar. BELOW: The Master Bedroom is a contrast in textures—Kasota stone fireplace, tabletop and floor; enameled walls, pigsuede upholstery and chintz bedcoverings. Concealed behind the wall upholstered in Lee/Jofa horsehair fabric is a closet. Backlighting produces the illusion of a glass panel.







Luxe Intime

In Paris, A Designer's Setting for His Collections

INTERIOR DESIGN BY JOHN DOLPHIN
PHOTOGRAPHY BY PASCAL HINOUS



The apartment John Dolphin designed for himself in Paris proclaims a love of 17th- and 18th-century art objects. OPPOSITE ABOVE: Referring to a design principle used in the Sitting Room, he says, "I don't mind packing a room with paintings." Above the sofa is a 17th-century painting of children with a dog by Aelbert Cuyp. OPPOSITE: Also in the sitting room is a portrait from the school of van Dyck of the English queen Henrietta Maria. ABOVE: The painting of birds and animals in the sitting room is by 18th-century artist Johann Georg Von Hamilton. A Chinese plate and a pair of laughing figures rest on a German bombé commode—all 18th century. Explains Mr. Dolphin, "I want to make the eye move around in a room, with many different things to look at."

WHEN ENGLISH interior designer John Dolphin acquired his current Paris apartment, two years ago, it was divided into many tiny rooms and cloaked in darkness because light enters only through the glass front of the building. "So I decided to strip the whole thing out," he says. "I was trying to work on the principle of a loft in New York, with only the kitchen and bathroom enclosed. I have really only one room, with an unusual divider in the middle consisting of a



pair of eighteenth-century mahogany doors I bought in Ireland. If I want to, I can open up the entire space and easily accommodate two hundred people. With all the various art objects I possess, I prefer to have them in one space, so that I can enjoy them all at the same time, rather than shut them up into separate areas. I like to live on a one-room principle."

Mr. Dolphin has lived in Paris twelve years. Because he is an *antiquaire* and collector, the apartment gives ample evidence of taste and sensibility honed during a lifetime of study and acquisition. The walls are covered with fine seventeenth- and eighteenth-century paintings. "Historically, the great European houses had walls covered with paintings,

On a small table in the Sitting Room are a pair of rare 18th-century Chinese figures with ivory heads and hands, and the original clothing. The 18th-century English bronze clock was made for the Turkish market. The painting immediately above is a 19th-century Chinese winter landscape. Its use of perspective is highly unusual and suggests the influence of European painting.



The designer has bathed each table in the Sitting Room "in a pool of light." A delft collection of 18th-century blue and white porcelain obelisks adorns a 19th-century mirror-backed étagère. Flanking a 19th-century Chinese lacquer table inlaid with mother-of-pearl are Italian armchairs of the same era. On the table are paired Chinese Export figures, and a Chinese terra-cotta dog.

which is how they were meant to be. A single painting on a wall is a comparatively recent trend and tends to place a great burden on that one picture. I want to make the eye move around in a room, with many different things to look at."

If the design seems informed by a classical esprit and approach, the designer is the first to admit that he is "always going back in time—although 'classical' may not be the right word to describe my designs. What I really try to do is interpret a feeling. It's a very vague process. I'm always thinking of the past in an attempt to create what the French call—a lovely word—*ambience*."

Mr. Dolphin has been "going back in time" since his early days as an



A Louis XV tôle and porcelain chandelier gleams above a 19th-century French mahogany table set with 18th-century silver flatware and plates and encircled by Empire mahogany armchairs. The landscape is 17th-century Dutch, while the bronze statue of a young Bacchus is early 19th century.

apprentice. "I never went to a design school. I believe you should always learn by starting at the bottom of the ladder, so when at the age of twenty I decided to become a designer, I put myself through several apprenticeships. My first job was in the carpeting section of a department store, where I learned everything you can learn about carpets. Then I moved to an establishment that made curtains, slipcovers and draperies. From there I went to work for a cabinetmaker. Because I had a concurrent interest in art, I went to museums, read books, and studied art and design history. The basis of contemporary interior design is historical design. There is nothing absolutely new. It's all variations on a theme, and everything



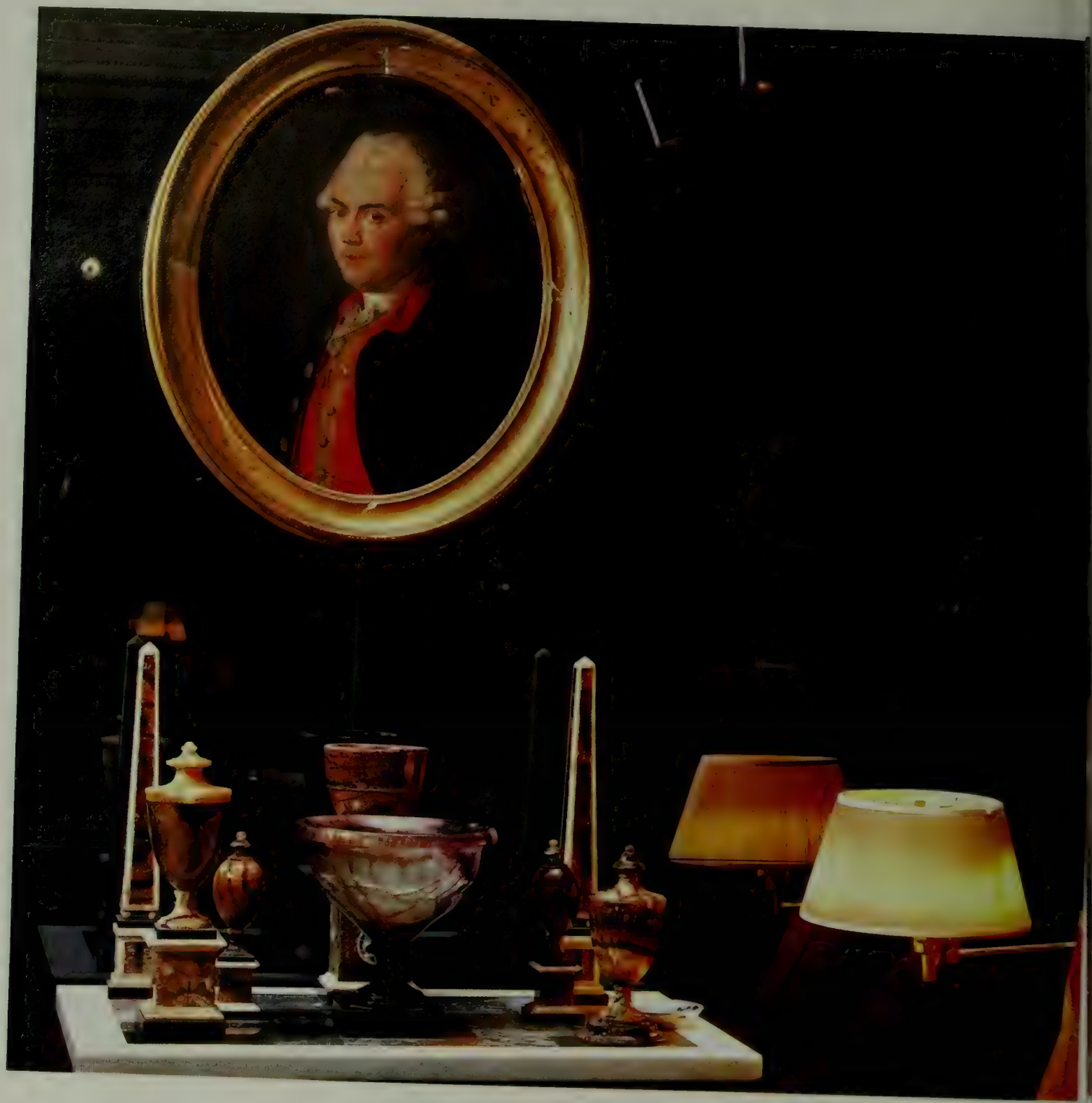
A balanced arrangement of paired Empire chairs, porcelain urns and bronze *brule parfums* along a wall in the Dining Area centers on an 18th-century English cabinet; the architectural elements render it of particular interest. On either side, English pastels by Daniel Gardner date from the same period.

generally tends to move in cycles.

"After I left the cabinetmaker's I worked in Ireland for two years as a designer on many of the big houses in southern Ireland. That was a particularly wonderful period for me, as I saw many of the great Georgian houses, with their original furnishings and wallpaper—genuine historical documents you rarely ever see.

"I think the enduring design principles always revolve about the matter of volume—the volume of the furniture, for example, within the existing framework. Personally, I'm a great believer in packing a room. The results can be interesting, provided you have the objects to work with."

Despite his admitted predilection for traditional, historic approaches,



In the Master Bedroom, a visage captured by an anonymous 18th-century French painter haunts the mirror of one wall, which reflects other objects in the room. The table beneath is graced by an assorted collection of Bluejohn, same century—a bowl, a pair of obelisks, and several small urns.

Mr. Dolphin has no particular quarrel with the concept of minimalism as such. "It's just not my kind of thing," he explains. "I appreciate it, and some of the designs I've seen are extremely beautiful, but I always wonder what it's like to *live* in. Those bare spaces worry me a great deal. I find myself wondering, Where can you put up your feet and read a book? Or sit down for a leisurely cup of coffee? I prefer more intimate atmospheres.

"Then again, I simply like to work with old objects. If I work with small objects, I mass them all on one table so that they gain a certain importance from the sheer volume of the layout. In my Paris apartment I softened this packed sensation somewhat with the lighting. I like to bathe all important



A pair of 17th-century marble and bronze figures and a sculpted dog seem to guard the collection, in the Master Bedroom, of early-18th-century K'ang Hsi garniture on the Adam-style side table. The lower bowl in the middle is delft. This room was once the studio of Matisse.

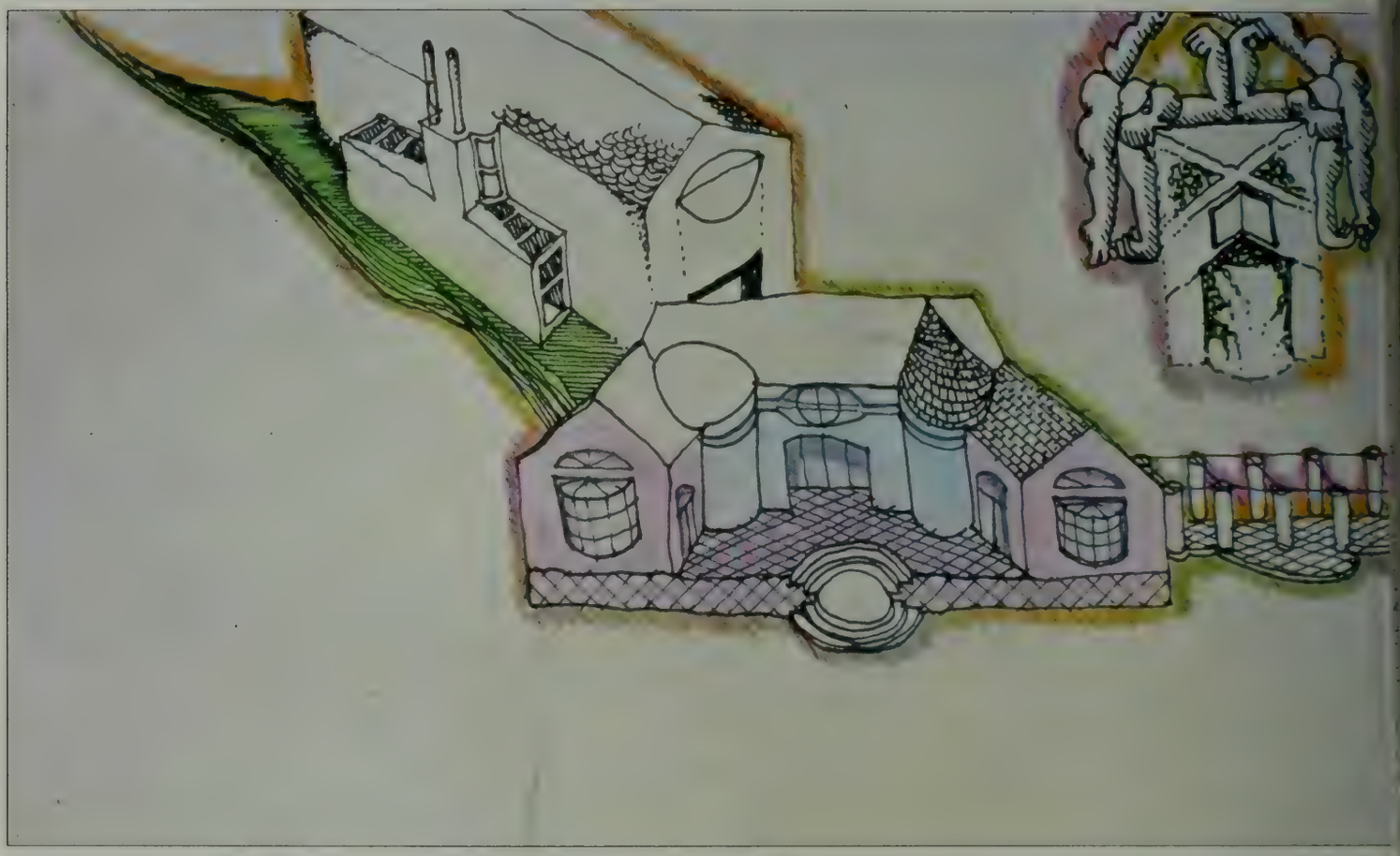
objects, and every table, in a pool of light. The rest of the room is in shadow. But in these shadowed areas I placed pictures with very strong colors to counter the darkness—to peep out of the darkness. I tried to create a very soft, very intimate, but at the same time very dramatic effect."

Certainly Mr. Dolphin's apartment reflects the success of this attempt and attests to the enduring magnetism of historical approaches. While the creative process may itself have been intuitive, the result has a most precise appeal. As the eye lingers on one alluring object, then another, the temptation is great indeed to relax and have a cup of coffee in this snug cocoon of *luxe intime.* □

—James L. Forsht

Architecture: Houses of the Future

Drawings by Architects of Works in Progress



Stanley Tigerman

"My drawings are both front and back, retrograde and optimistic. They are fantasy based, yet pragmatic and reality based because they are architecture. This home is designed for a woman who requested accommodations for her visiting children and grandson. Since the client lived for many years in a Lutyensesque house, she wished to retain some of the architectural attitudes suggested in that building."

NO ARCHITECTURAL DRAWING is an end product in itself. One of the few unfortunate consequences of the recent boom in architectural drawings has been a tendency to see the architect's renderings, and even his sketches, as completed works of art, for they are really evidences of thought in process. Even the most precisely rendered, elaborately colored drawing is ultimately only an indication of the complex process by which architecture is made, seductively beautiful though it may be. Not a work of art in its own right, then, it is a symbol—a step along the way toward the experience of a work of real architecture.

Architectural drawings can reveal everything about a building, or they can yield almost no information at all. But those that seem to tell us little are never really mute—if they do not explain the façade, then they bring us insight into the architect's mind. The mood and the tone of an architect's drawing can often provide crucial keys to the outlook, the attitude, that motivates the work itself.

The architects whose drawings are featured here are all, to one degree



Mark Mack

"The Nichol-Bowles House is to be built in the hot, arid central valley of California, surrounded by a working farm. It therefore had to be introspective, within walls, and these walls were to be massive and built of adobe. This drawing shows an elevation at the same angle as the plan, with part of the exterior wall cut away to reveal the stairway to the roof terraces. It is meant to be an archival drawing, giving as much information as possible in one shot."

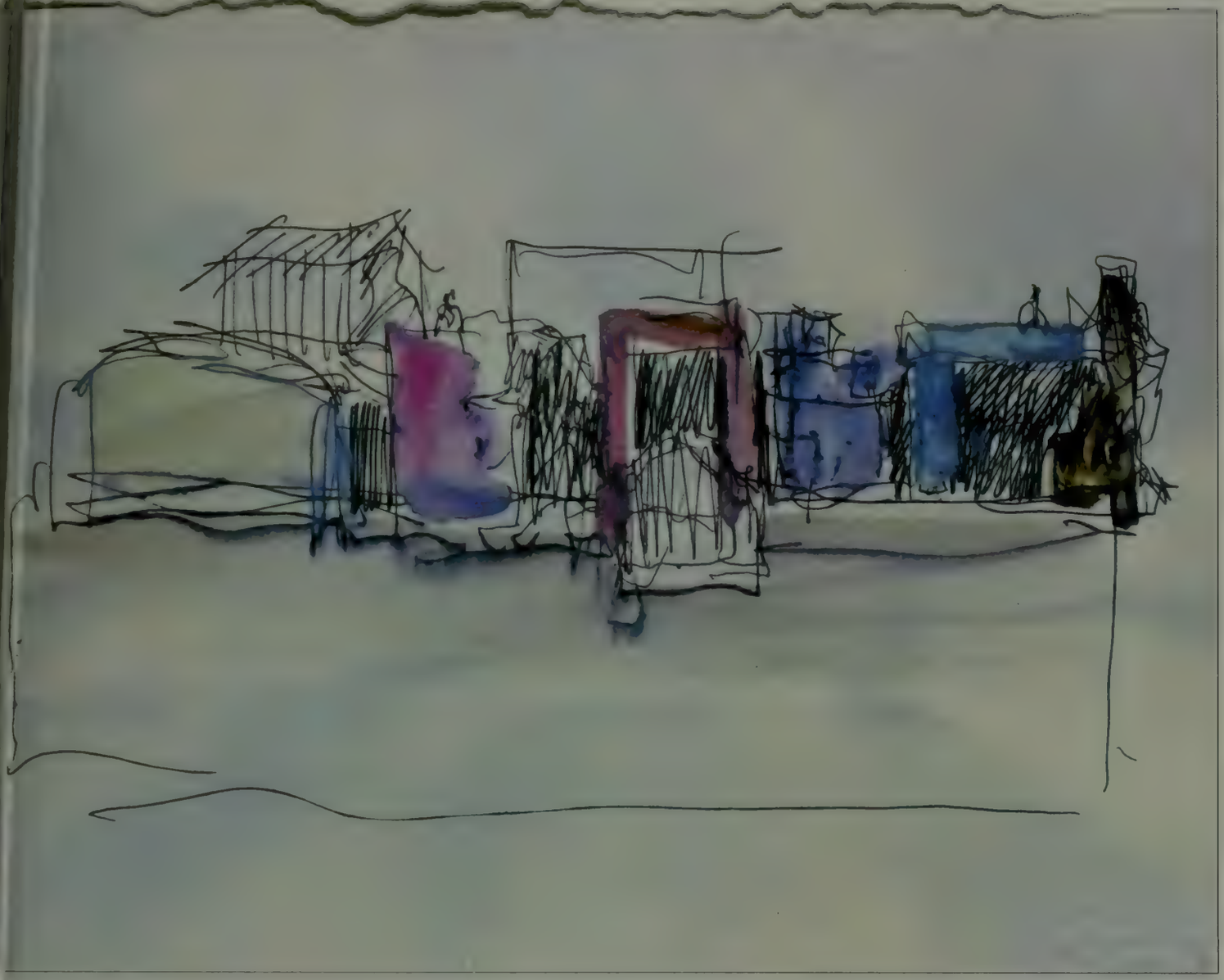


Laurinda Spear

"The Magaziner House in Coral Gables, Florida, is situated on what was once the tennis court of a bay-front mansion. The first living level had to be elevated at least twelve feet above mean sea level, and the house, as required by city ordinance, had to have a pitched roof. An urban interpretation of the pitched-roof decree results in a volume that might be interpreted as one building—recalling industrial architecture, or as three houses—relating to urban townhouses."

or another, serious in their leanings. Their styles differ completely—from the sketchy lines of Frank Gehry to the utter precision of George Ranalli; from the stark, paper-cutout bluntness of Laurinda Spear to the soft, mystical presence of Mark Mack. The drawings give us varying amounts of specific information about the houses that are their subjects, but in each case the style of the drawing tells us no little bit about the underlying nature of the architecture itself.

Frank Gehry's buildings, for instance, are generally thought of as slapdash, almost crude, in first impression, though in fact highly studied. His drawing is the same—a set of lines that seem sketched lightly, almost randomly, but which form an abstract composition that is anythi but random. The Gehry drawing fo penthouse in Beverly Hills gives little in the way of conventional i formation—there is no indication doors and windows—but it conve the mood of his buildings instantl The drawing is also, not incidentall a handsome piece of abstraction itself, beautifully washed in col



Frank Gehry

"My designs are fantasy based. I try to realize my clients' fantasies by absorbing their style of living and the things that they love, and then incorporating all of the elements that make up their fantasy world, to create an architectural form specifically for them. This design in Beverly Hills, for an artist and her family, is for the top floor of an apartment, to be removed and replaced by a penthouse built in the tradition of the Parthenon."

Michael Graves is better known than Frank Gehry for his drawings; indeed, he has become the most in-demand of all architectural draftsmen in the current vogue for collecting drawings. Michael Graves is a painter as well as an architect, and his drawings have a sense of compositional strength that is equaled by few of his colleagues. But here, too, they tell us more about his general attitude than about the specifics of the buildings that are their subjects. In this beach house at Loveladies, New Jersey, he shows an abstracted view of the façade, not exactly a casual sketch, but hardly a drawing that makes clear the basic idea of the design.

Jorge Silvetti is also fairly diagrammatic in his drawing style, although his house for the Tunisian island of Djerba is itself more a diagram than a conventional piece of architecture—a white central cube representing idealism and thought, around which is wrapped a set of colored façades representing the practical demands and compromises of daily life.

Another design that looks like a diagram is by George Ranalli. His

Jorge Silvetti

RIGHT: "This house was designed as a residence on the island of Djerba. The main concern was to find an appropriate yet new architectural expression for a building to be created in the given environment. I wanted the design elements to incorporate the vocabulary of both the local vernacular and contemporary architecture."



Cesar Pelli

BELOW: "Architecture has its roots in reality, a reality that nurtures it and establishes its limits. For me, the individual circumstances of each project create new opportunities in design. My design for a house in Maryland shows the hard shell of the structure opening up to the views, and, in the process, revealing its soft inside."



George Ranalli

"In the Frehley House, the oblique projection is used to combine the conceptual and perceptual drawing. In the layout, the deliberate choice of the elevation oblique is combined with the elements of the architecture, as well as the landscape, to completely interconnect the idea of drawing to the idea of building. The drawing is then represented with all the phenomena of shade, shadow and light, to allow it to be read perceptually."





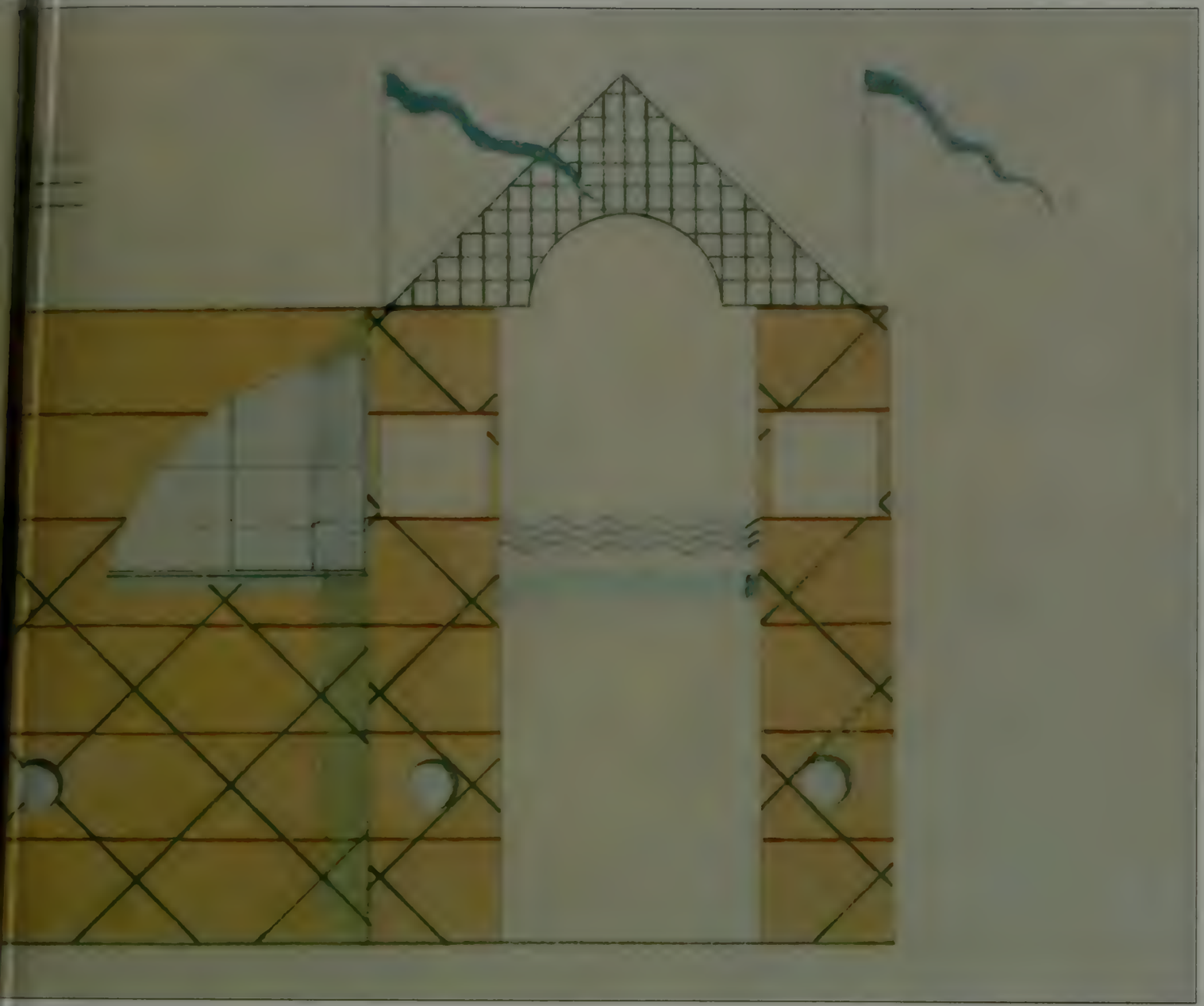
Frederick Fisher

"To me, architectural drawings are images that manifest the content of the actual building. The heterogeneous set of techniques I use reflects an attempt to make the images—such as this residence I designed in the Hollywood Hills—analogous to the building at hand, rather than to the conventions of drawing."

completed structures tend to emerge somewhat less from abstract form than does this elegant drawing of a rooftop of symmetrically positioned skylights hinting at somber, formal spaces below. There is no certain sense of what the building actually looks like, but in this drawing there is a recognition of George Ranalli's respect for order, symmetry and dignity.

Mark Mack is one architect whose elaborate and fairly personal drawing style is not inconsistent with the presentation of a substantial amount of information. He shows his Nichol-Bowles House, an adobe structure for the central valley of California, in exceedingly sumptuous, self-assured form; the house is rendered in perspective, and floats against a softly colored background. Below, on the same sheet, but against a deeper background, is a floor plan set at an angle identical with that of the rendering. The two elements play off against each other to create a totality at once rich in information, clear and elegant.

More casual, but not in the sketchy style of Frank Gehry, are the drawings by Stanley Tigerman. Like his



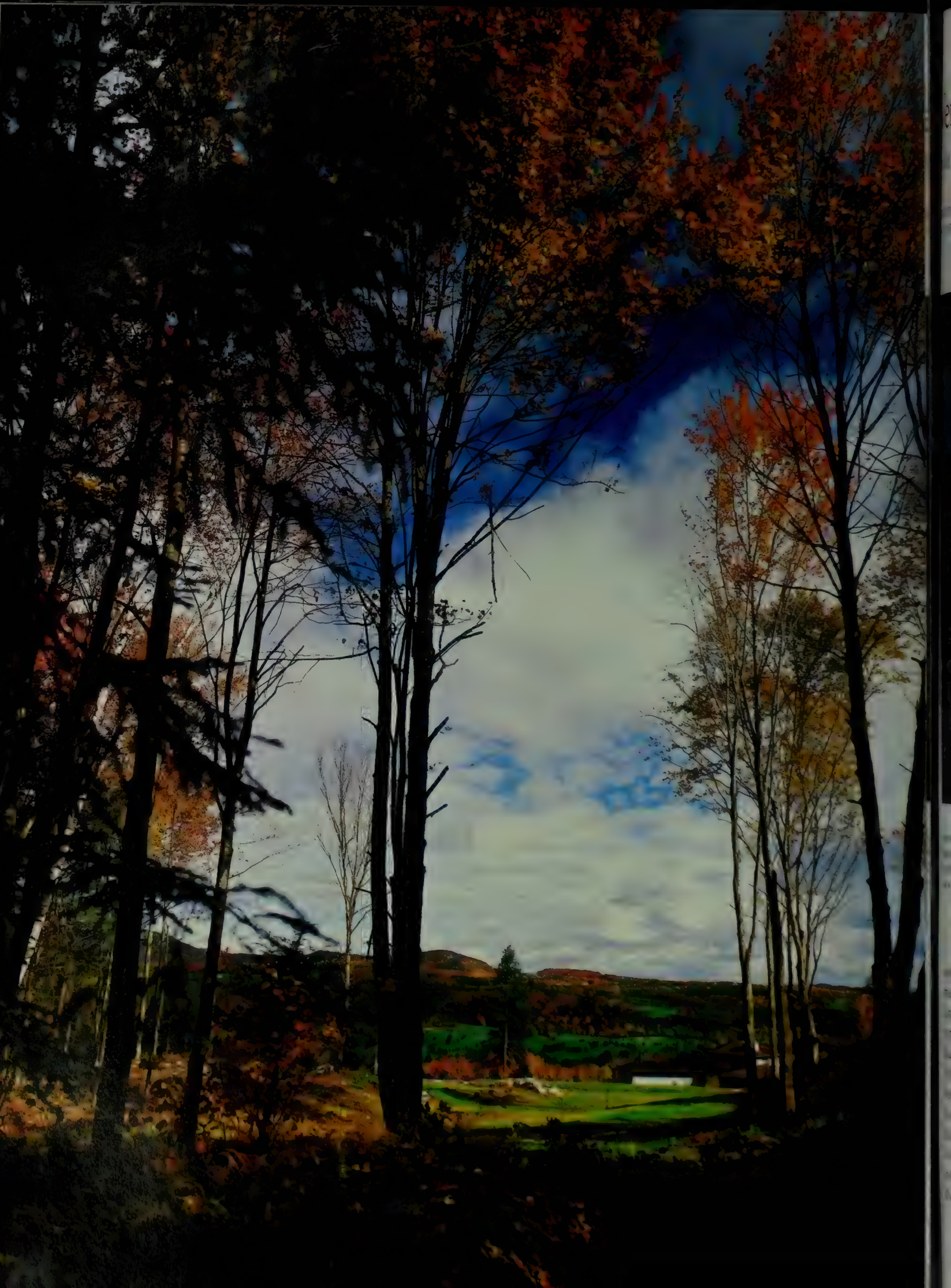
Michael Graves

"This beach house in Loveladies, New Jersey was designed as a summer house for two adults and occasional guests. The clients expect to spend their time primarily on the lattice-roofed porch and the open deck; therefore, this section of the house becomes significant in the design strategy. The lattice-roofed porch pavilion is attached to the house as an extension of the living room, on one side, yet is also seen as part of the garden, on the other."

buildings, his drawings are elaborately wrought fantasies, merging a set of purely formal ideas with a brash, sometimes extreme, sense of humor. They never suggest the simple jokes of cartoons; they hint at something more ornate and suggest that underneath these lines is a sensibility that borders on the Baroque.

The drawing style of Laurinda Spear, of Arquitectonica, is more explicitly cartoonlike; her Magaziner House for Coral Gables, Florida, could be a paper cutout, although it reveals clearly the essence of her design—a series of three gables that give the façade an air of three attached townhouses. Frederick Fisher and Cesar Pelli give us no such specifics—Mr. Pelli's is an amiable, quickly drawn hint of a two-part house, positioned as if it were being seen from the air; Mr. Fisher's is a rather haunting sketch, which suggests a house disintegrating, or at the edge of an abyss. It is a drawing of few lines, but they are lines chosen with care and they sum up the evocative power architectural drawings can have. □

—Paul Goldberger



Vermont Aerie

In the Green Mountains, a Secluded Retreat Designed for Comfort

INTERIOR DESIGN BY SANDRA NUNNERLEY
PHOTOGRAPHY BY JAIME ARDILES-ARCE



OPPOSITE: Woodland colors and a rolling landscape under cloud-filled skies create a tranquil prospect for a Stowe, Vermont country home. Rising from the verdant undergrowth, tall birches frame the valley below. Inspired by the spectacular scenery, New York interior designer Sandra Nunnerley remodeled the house to encompass the view. ABOVE: The house, its octagonal tower like a mountaintop beacon, is wrapped in the peaceful darkness.

AMID TWO HUNDRED acres of forest and meadowland, a secluded house in the Green Mountains at Stowe, Vermont commands a view of the magnificent face of Mount Mansfield. Says New York designer Sandra Nunnerley of her recent remodeling project: "In all four seasons the panorama to the northeast is stunning, even magical, and it was our job to seize that excitement and make it an integral part of the experience of living there."

When Miss Nunnerley and her associates took the assignment, it was with the understanding that major changes would have to be effected in relatively short order under somewhat difficult circumstances. The owner, Raymond Cabral, who had recently acquired the property, wanted to be settled in the house by the time winter—and the skiing season—began. The designer coordinated the project from New York City, flying up once or twice a week to check on the work in progress, and handled other details by telephone and letter.

When the new plan was drawn up, the existing basic form, a three-story octagonal tower, flanked on the west by a single-story wing, remained the same. But to increase the sense of space within, and to capture the surrounding views, many of the walls, floors and windows had to be removed. "We replaced the numerous, rather small windows with larger ones," Miss Nunnerley explains. "In the process, we just about tripled the



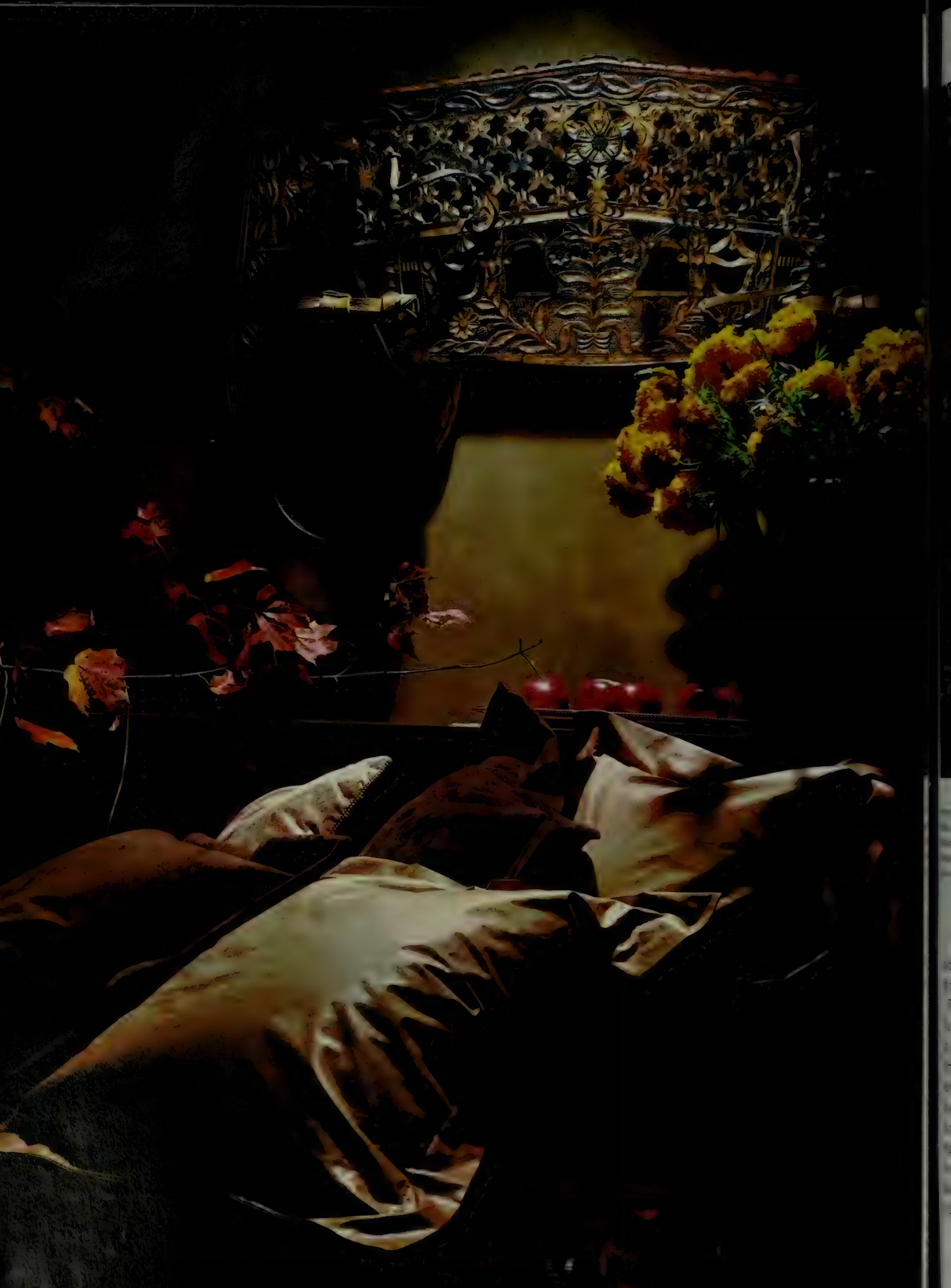


OPPOSITE: Double-tiered windows in the Living Room take full advantage of the vista. In the evening, visual warmth is derived from several textures—a patterned rug, wood and stone. The flannel-covered sofa is made even more appealing by large pillows, including those in a camel-colored weave from Gretchen Bellinger. Leather cushions on the log chairs are from Vice Versa. ABOVE: Cabinetry built into a low wall separates the living room from the Dining Area, where the sturdiness of an antique yew refectory table and rush-seated country chairs is lightened by slender brass candlesticks. The large painting, *Circle in the Square*, is by Jack Tworkov.

amount of exterior glass in the house. We also demolished some interior walls in the living room area and cut away a section of the floor above."

Several conventionally enclosed smaller rooms, upstairs and down, were restructured to provide a single flowing space, and the living room and dining area are separated only by a low wall. The remaining space upstairs became a master bedroom suite over the living area. This "crow's nest," as Sandra Nunnerley calls it, can be thoroughly private when the gray-tinted, sliding glass windows are closed and the vertical blinds drawn, but it can be instantly incorporated into the life of the house when the windows are open again. Elsewhere in the house, architectural changes were less extensive; interior and exterior doors were added or relocated to increase the privacy of two separate guest areas.

Mr. Cabral, an avid skier and fisherman when ensconced in Stowe, wanted a house for relaxation. Accordingly, the designer emphasized the use of natural materials. The inner balcony is skirted with the same dove gray cedar shakes as those that wrap the exterior walls of the house. Floors in the central area are a mix of slate and ceramic tile, neutral-hued carpeting, and Oriental rugs in earth tones. In the entryway and tack room, where mud and heavy boots are the order of the day, polished black rubber tiles take hard wear without distress. Walls are mostly white plaster, though the designer used a sensuous suede-textured fabric





OPPOSITE: An intricately carved Portuguese oxen yoke mounted on a Master Bedroom wall forms an artistic focal point above the bed. The graceful still life of flowers, fruit and autumn leaves adds bright color to a bed treatment of deep-hued suede-textured fabric and additional pillows of Westgate chintz. ABOVE: The well-stocked trout pond among the feathery trees is an excellent place to fish, relax and contemplate.

in the master bedroom, and slate tiles on the walls of the master bath.

The octagonal tower provided Miss Nunnerley with the starting point for another design theme: Circular forms, which are repeated throughout the house, impose a certain unity that was lacking in the original. In the dining area, Jack Tworkov's hard-edge painting explores this geometric theme. Lights recessed in the ceiling, and the swinging door between dining room and kitchen, which is pierced with dozens of "portholes," create an intriguing pattern of circles and provide visibility.

Seating in the living room consists primarily of plump flannel-covered sofas. Among the few movable pieces of furniture are a pair of log chairs, soignée versions of the chunky pieces that traditionally furnished sporting lodges in Teddy Roosevelt's era.

Considering the scope of the changes made in this house, and the dispatch with which everything was completed, Sandra Nunnerley marvels at how smoothly things went. "But," she adds, "Raymond Cabral has a strong interest in design and architecture himself. He knows his own mind, he has a realistic sense of what things cost, and most important of all, he respects the professionalism of those who work for him, giving them the necessary freedom to press ahead and get the job done. What more could a designer ask?" □

—Wendy Murphy

Art: Sculptors' Drawings

Expressive Renderings of Three-Dimensional Forms



Figure, Gaston Lachaise, circa 1933. Pen and ink on paper; 23½" x 18½". Concerned with a vision of woman, birth, and motherhood, Lachaise accents the voluptuous forms of a female figure. Retaining a romantic notion of drawing throughout his life, he created works achieving spontaneity and directness. Barclay Fine Art, Inc., New York.

"DRAWING IS THE WRITING of the spirit; it is truly in drawing that the sculptor's whole personality dwells." How gracefully French sculptor Raymond Martin expresses it. Drawings by sculptors, for and about sculpture, and drawings by painters "venturing into three dimensions"—together they provide the most intimate glimpse of the creative process.

Before the Renaissance, drawings were not regarded as works of art and were often made by craftsmen in the guilds, rather than by the principal artist. But, as archaeological discoveries began to create interest in the arts of Classical Greece and Rome, artists such as Leonardo da Vinci found they could explore the world of sculpture through drawing. The collecting of drawings flourished in the seventeenth century, when Rembrandt, among others, amassed a great number of such works. The interest continued well into the eighteenth century, when Sir Thomas Lawrence, Sir Joshua Reynolds and François Boucher accumulated now legendary study collections.

Boucher, premier painter to the court of Louis XV and a favorite of Mme de Pompadour, planned the décor for the royal châteaux, created designs for the tapestry weavers at Gobelins and Beauvais, illustrated books, and made sketches to be transposed to bisque and porcelain at the



Bacchus et Erigone, François Boucher, date unknown. Charcoal, chalk and wash; 14½'' x 10½''. The lavish spirit of Rococo combined with the balance of delicate drawing expresses this mythological scene by the premier painter to the court of Louis XV. He was also a decorator and tapestry designer. Cailleux, Paris.



Three Draped Figures, Henry Moore, 1950. Watercolor over ink drawing; 11½" x 9½". Simplified figures in a confined space stress the organic qualities of the human form. Joseph Faulkner-Main Street Galleries, Chicago.

tories of Sèvres and Vincennes. ch contrasting light effects he so ad- red in the work of Rembrandt dis- guish his drawings in chalk and imate his mythological scenes.

By the time of Napoleon, excava- ons at Herculaneum and Pompeii d launched a period of renewed in- rest in Greece and Rome, and Neo- lassicism became the official style. ompetition for the Prix de Rome, e most sought-after honor, required series of prescribed sketches of his- rical, religious and mythological emes. Beginning students spent ng hours drawing from casts of the ntique and copying lithographs. The attern that entwined academic rawing and sculpture remained un- roken until the time of Rodin.

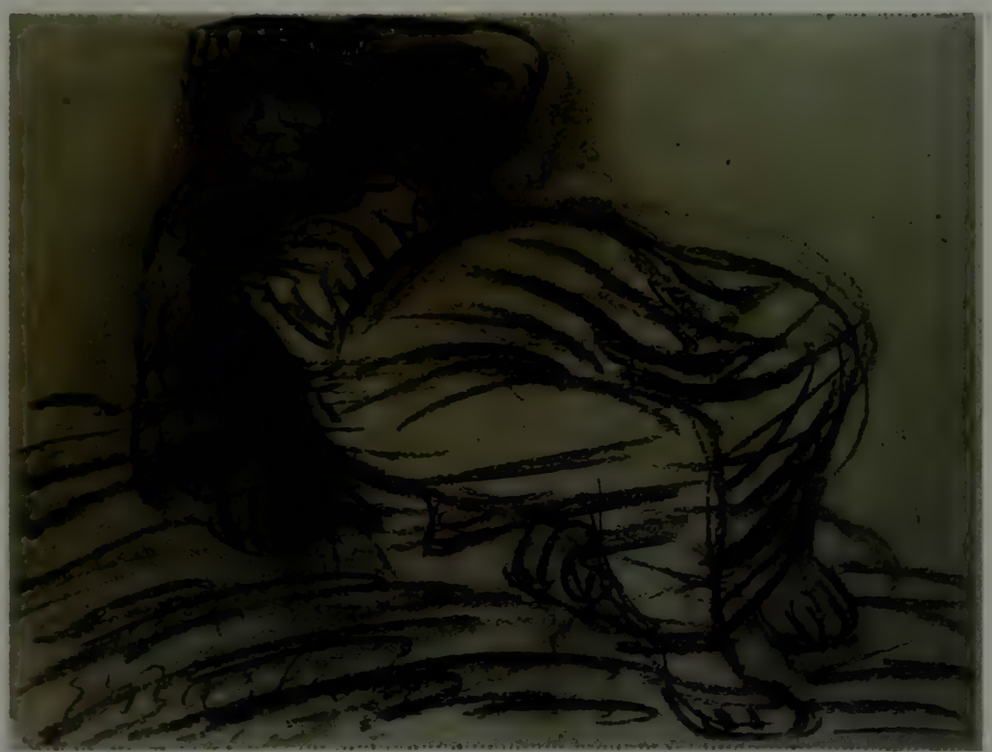
Auguste Rodin worked at Sèvres, s Boucher had a century earlier, but his loose voluptuous wash sketches of women, and his realistic bronze figures—along with those of Edgar Degas—shattered tradition. Everyday people and common activities at last became proper subjects for art.

By 1912 Degas was constantly occupied with his modeling, using the same subjects—horses, dancers and bathers—he had always loved. As his eyesight failed he turned from broadly sketched pastels to the uncompromisingly realistic bronzes we now know. Degas's training, like Rodin's, was in the beaux-arts tradition, and he too collected drawings by the masters—Raphael, Bellini, David, Ingres. But his interpretation of them was far from academic. To his friend Paul Valery he explained, "Drawing is *not* form, it is a way of seeing form."

No drastically different approach to art ever appears without warning, but it seems safe to say that Braque's and Picasso's innovations in the first years of the new century shocked even those who had championed Degas. Cubism's angular planes and compressed spaces looked strange and incomprehensible after the halcyon years of Romanticism and Impressionism. Picasso's drawings of this period show clearly how he intended to transpose Cubist discoveries



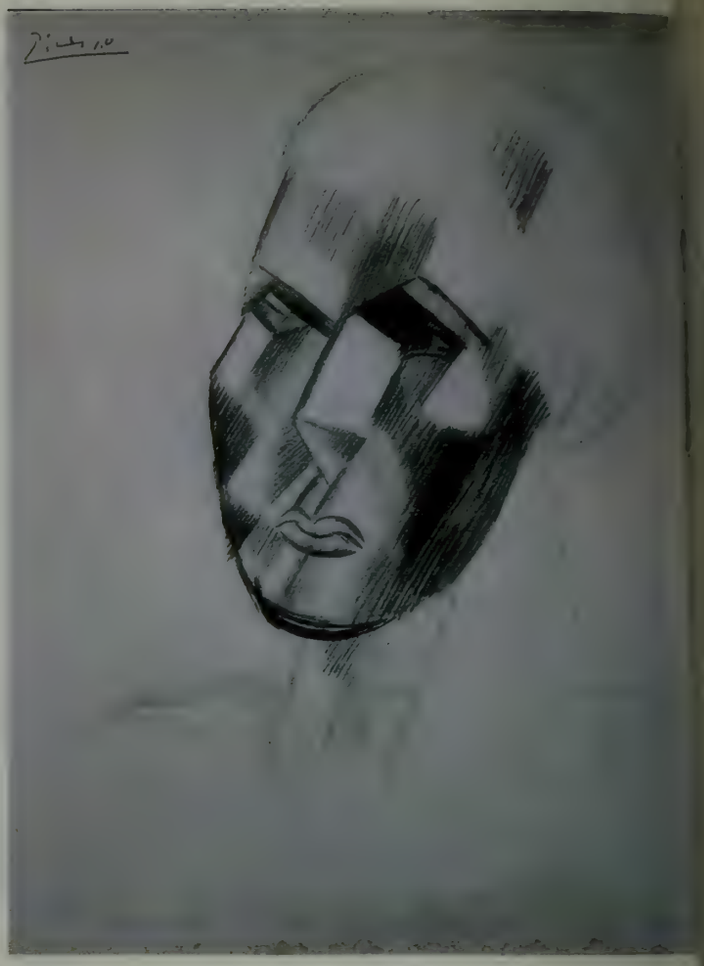
Dancer with Hood, Jacques Lipchitz, 1948–49. Pencil and gouache on paper; 13" x 10". Themes of struggle were apparent in many works by Lipchitz. Here, dark fluid strokes create a rhythmic tension in this expression of a dancer. Marlborough Gallery Inc., New York.



Reclining Woman, Ernst Barlach, circa 1918. Charcoal drawing on paper; 3½" x 4½". Barlach, a German Expressionist sculptor and illustrator of great power, fashioned his art out of his intimacy with the earth and the world of living creatures. Here a reclining figure assumes a natural pose captured with individuality. Galerie Thomas, Munich.



Helen, George Segal, 1982. Ink on manila paper; 18½" x 12". Intimate in character, revealing the artist's understanding of the human form, Segal captures his wife in a natural pose. Distinguished for his lifelike renderings in plaster, he creates works with a directness and a melancholy mood. Sidney Janis Gallery, New York.



Tête, Pablo Picasso, 1901. Pencil on paper; 24⅝" x 18¾ Interested in the analytical associations of rhythm and form Picasso created cubistic volumes with flat planes of light and shad This quality of contrast and angular composition adds a dramatic touc to this study for a sculpture. Stephen Hahn Inc., New York

from paper to sculpture. These geometric and formal solutions, of course, changed art irrevocably.

Picasso's discoveries were absorbed and amplified by many modernists, whose ranks included Ernst Barlach, Jacques Lipchitz and Gaston Lachaise, while sculpture gradually became more private than public, more human than grand. Drawings as expressive as their sculptural counterparts relay Barlach's powerful volumes, Lipchitz's baroque expressionism and Lachaise's sensuous line.

"To understand three dimensions is to train your mind to know, when you see one view, what it is like on the other side, to envelop it inside your head, as it were." These words are Henry Moore's, but the process he describes is universal. He has spoken at length about his drawings, the familiar ink, chalk and wash studies in which tinting and cross-hatching eloquently summarize volume and void. He observes that "drawing keeps one fit, like physical exercise."

Today most artists would agree that drawing is a singularly important exercise. It is a unifying activity, and George Segal's highly personal and sensitive view is only one version of the many diverse attitudes toward the linkage between the contemporary sculptor and his drawings.

"I make drawings, then go to work in the studio . . . I draw to observe the nuance of gesture. . . . I have never made studies for sculpture or made a sculpture out of a drawing . . . drawing is a form of thinking. . . Drawing is an old-fashioned problem. The sculpture solves it."

Whether the sculptor's drawings are academic studies, hypothetical designs, records of conceptual process, experimental, initiatory, or works of art for their own sake, their ultimate purpose doesn't seem as important as taking pleasure in form, technique or image. They invite a more lasting acquaintance with the artist than other mediums allow.

—*Constance W. Glenn*

OPPOSITE: *Danseuse à la barre*, Edgar Degas, circa 1895. Charcoal and pastel on paper; 17¾" x 11¼". For Degas, who loved the "accidental," ballet provided spontaneous movements and unique angles for his compositions. Browse and Darby, London.



Historic Houses: Denmark's Hesselagergaard

An Enduring Example of Renaissance Style

PHOTOGRAPHY BY MARIE HOLSTEIN





Owned by the baron Henrik Blixen-Finecke, the manor Hesselagergaard was built shortly after the Danish Reformation by Baron Johan Friis, one of the most powerful men in Denmark. ABOVE LEFT: Intended as a Gothic castle, the manor was altered during construction to become a splendid Renaissance building. ABOVE RIGHT: Stonework over the Main Entrance preserves the Friis coat of arms. RIGHT: Lily ponds formerly served as moats.

THE RENAISSANCE bequeathed to Scandinavia not only the wonders of a revitalized continent, but an obsession among the aristocracy to immortalize human achievement through the arts. In Denmark, the outstanding personality of the epoch was the baron Johan Friis. As a statesman, patron of artists, architect and consummate politician, Baron Friis shines as Denmark's true Renaissance man.

The reawakening swept over the Danes during the sixteenth century in a wave of opulence. Nobles redecorated their estates in the latest styles from Italy or the German principalities. Figures of national importance, Johan Friis among them, erected new residences to rival the architectural innovations of the south. At *Hesselagergaard*, the center of the Friis family holdings, the baron constructed a new manor as an expression of his cultural and political importance. The forty-five hamlets in the Albjerg forest bordering the main approach attest to the baron's power, for they were once his personal property.

Today Hesselagergaard is owned by Baron Henrik Blixen-Finecke, whose grandmother received the property in 1904 as a grand wedding present from her father, the lord chancellor C.V. Castenschiold. The







LEFT: Light is reflected off the parquet floors of the Drawing Room, simply furnished with *Gustaviansk* Swedish Empire sofa and chairs and 19th-century Louis XV Revival mirrors and tables. Little remains of the original furniture. ABOVE: In the Salon, an 18th-century chandelier and a piano recall glittering soirées held throughout the years. Earlier in this century the countess Karen Blixen-Finecke, better known as author Isak Dinesen, was one of the prominent guests. Recapturing the earlier style of landed gentry, gatherings of that period commenced on the lawns, then the guests retired indoors for music and dancing illuminated by flickering candlelight.

baron explains that frequent changes of ownership typified the history of the estate following the death of Johan Friis almost four centuries ago. For part of the eighteenth century the Grey Friars of Odense owned the estate, following the chronic failure of one master to meet Hesselagergaard's annual feudal obligation of two barrels of butter to be paid as tribute to the Franciscan hospital.

The manor's Renaissance life was vividly depicted in 1548 by the painter Jacob Binck, whose frescoes now adorn many of the halls. Servants rush to fill chalices held by lords and ladies attired in cloth-of-gold. Poised deer rest among slender forest trees. Surrounding the hearth, knights are shown vying for chivalric honors. In the background, Gothic spires and ships' masts suggest the bustle of a seaport town. The accent on Baron Friis's favorite sporting pastimes and the minute details of everyday life are strongly reminiscent of *Les Très Riches Heures du Duc de Berry.*

During the residence of Baron Henrik Blixen-Finecke's grandparents, Hesselagergaard saw a return to the life of the landed gentry. As cousins of the Danish king and deeply involved with national politics, the Blixen-Fineckes were hosts to the most prominent personalities of the realm. The baron recalls that his cousin Countess Karen Blixen-Finecke, better known by her nom de plume Isak Dinesen (see *Architectural Digest,* July 1981), was one of the more colorful guests. Swathed in worsted, cigar in hand, the grande dame of Danish literature naturally captivated a soirée with anecdotes about



The castle has its own ghost, the White Lady, who is said to walk the tower and battlements.





LEFT: In the Salon is a portrait of the baron's great-great-grandfather Baron Carl Frederick Blixen-Finecke, a Danish minister of foreign affairs during the 19th century. Hesselagergaard has been in the Blixen-Finecke family since 1904, when it was bestowed as a wedding present by the bride's father. ABOVE LEFT: Frescoes in the Dining Room and throughout the manor were painted in 1548 by Jacob Binck. Recapturing Renaissance pursuits, they celebrate then-modern phenomena, such as the ships painted between the beams, and are perhaps the only secular frescoes executed in Denmark during that period. The tapestry has a similar motif. ABOVE RIGHT: The portrait in the Bedroom is of Princess Augusta, a sister of Queen Louise of Denmark, and the wife of Baron Carl Frederick.

her life in Africa. Such gatherings invariably commenced on the lawns, then the guests retired to the hall for music and dancing illuminated by flickering candlelight.

Seen in daylight, the red brick castle fires the imagination; its profile is the most distinctive in Denmark. Dominating a cluster of outbuildings loom the exuberant upper stories of the mansion. These expand from the body of the castle into incised and columned gables. Because it is the only such architecture in the country, scholars believe Baron Friis himself designed the gables, based on his observations of Venetian palaces. Seen from the courtyard, the mansion is an impressive testimonial to the baron's personal taste and abilities.

Despite the peaceful impression of the large windows, Hesselagergaard was created as a fortress, with martial protection incorporated into palace design. Just below the eaves, arrow loops cover every approach, and on the oak beams are hooks used to hold the armor of the baron's knights. These defenses proved unnecessary, as the castle was never attacked.

Not, at least, by humans. The castle's ghost—the White Lady—is another matter. Tradition maintains that the White Lady was the daughter of a master of Hesselagergaard who walled her into the cellar because she had run off with a groom. She is said to walk the battlements and tower, lamenting her death.

The baron continues Hesselagergaard's farming tradition and administers the estate as an agricultural

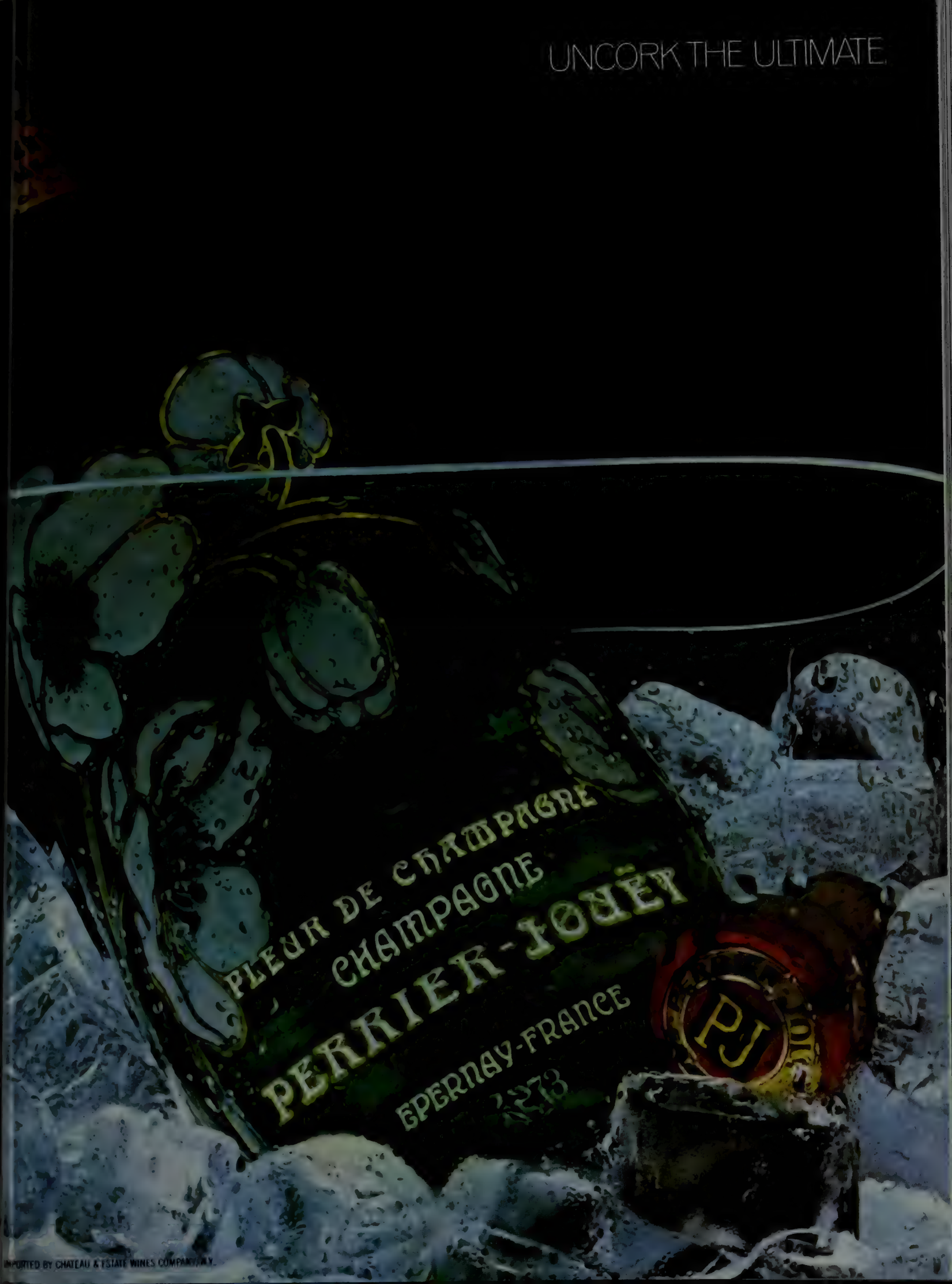


A view from the Watchman's Walk affords a glimpse of the estate surrounding Hesselagergaard. The forty-five hamlets in the forest bordering the main approach testify to Baron Friis's considerable power, for they once belonged to him.

enterprise. Since he prefers to live elsewhere on the property, the manor is used by friends as a country retreat. A fellow nobleman, Baron Philippe de Rothschild, has spent twenty summers in the castle, and in the sunlight of long Nordic evenings the mansion returns to its Renaissance sparkle. The halls are opened to the evening aromas of fresh-mown hay and linden blooms. From the lily ponds sound the cheeping of frogs and the quack of an occasional duck. And inside, liveried servants attend the needs of privileged castle guests, much like their ancient counterparts in the manor's timeless frescoes.

—*Hathaway Hardy*

UNCORK THE ULTIMATE.



IMPORTED BY CHATEAU & ESTATE WINES COMPANY, N.Y.

KIRSCH RIPPLEFOLD®. Exclusive heading system for smooth, even folds.

VEROSOL® BY KIRSCH. Pewter-colored fabric shades that insulate like a 5" brick wall

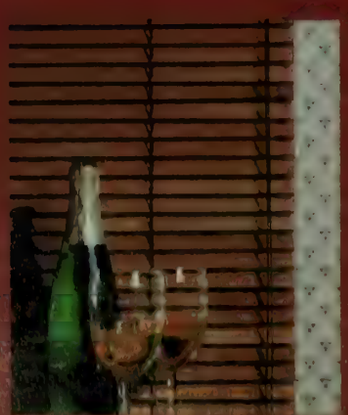


We do windows.

Inviting layered looks... innovative heading systems... new products for custom fit and fashion. Elegant... energy efficient... exclusive window treatments. Only from Kirsch. For a dealer near you, write: Kirsch Company, Dept. CV-1082, Sturgis, MI 49091. Or call, toll-free 1-800-528-1407.

COOPER

Kirsch

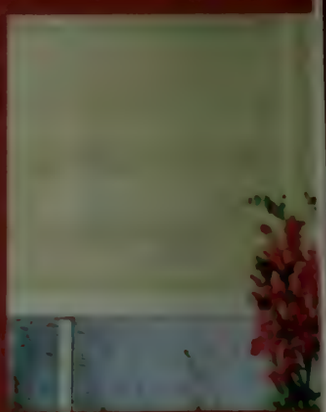


NEW KIRSCH WOODEN BLINDS. A natural to dress up any room. Shown: Pecan finish.



NEW KIRSCH AMERICANA.® One of a complete line of decorative traverse rods.





NEW KIRSCH CUSTOM SHADES. Long wear fabrics, acrylic stabilized. Shown in Natural.

KIRSCH VERTICALS. Macrame look and feel, yet hang straight. Symphony Vanilla shown.

TEFLON Reg. TM of E.I. DuPont de Nemours & Co. (Inc.) VEROSOL Reg. TM Kirsch Co. Reg. TM Kirsch Co.

Winterthur®
MUSEUM COLLECTION



Fabrics and furnishings of the Chippendale period (1755-1785) are characterized by endlessly sweeping curves, asymmetrical ornament and, as decorative motifs, natural and organic forms.

Cumberland: This handsome damask is from a woolen fabric in the "Winterthur" collection made in England between 1750 and 1800. The name "damask" indicates the weave's presumed origin in Damascus and describes rich figured fabrics featuring naturalistic pattern, woven of any of a variety of fibers.



Orne: The arborescent design of this colorful glazed cotton chintz, suitable for upholstery, is based on a fabric used for a set of window hangings and valances in the "Winterthur" collection. The original fabric was made in France and, in design, is a type of wood-block printed fabric most popular from 1775 to 1790.

Furniture by Kindel Furniture Company

STROHEIM & ROMANN

Stroheim & Romann, Inc.
155 East 56th St., New York, NY
Atlanta/Boston/Chicago

Dallas/Houston
Los Angeles/Miami/Philadelphia
San Francisco/Troy



The art of dramatic dining. "Rose Dance"
With maidens among dozens of roses, deeply
sculptured in glass. Eight feet long by four feet wide.
Limited edition. Highly important.

BOLAE Signature Collection 4874 Southwest 75th Avenue
Miami, Florida 33155 Phone (305) 264-7313

Color folio of other fine works from the Signature Collection sent on request.

NATIONAL SHOWROOMS: Chicago: Rozmallin
New York: Auger Designs Ltd. Palm Beach: Fran Murphy, Inc.
San Francisco: Chalfonte St. Giles, Inc.

RE YOU WAITING FOR THE NEW VANITY FAIR?



o magazine in recent years has been so anticipated as the new *Vanity Fair*, from Condé Nast in March 1983. or just as its legendary predecessor ed the exhilaration, elegance and f the '20s and '30s—the new *Vanity* ill express the spirit and excitement time.

ur contributors will include some of s most original novelists, journalists, artists, photographers. We will offer them a unique freedom and breadth of expression. They, in turn, will offer us their wit, new perceptions, provocative points of view.

Literary and liberated. Adventurous, skeptical, irreverent. As complex and contradictory as the time in which we live. The new *Vanity Fair* will be about everything worth doing, seeing, knowing about, talking about. And from its essays, reviews and profiles to its photography, paintings and cartoons, it will be a magazine of excellence and innovation. A magazine whose time has come... again.

ease
cept the
emiere issue
th our
mpliments.

s: John Irving
raphed by Annie Leibovitz
Condé Nast Publications Inc. 1982

VANITY FAIR P.O. Box 5228 Boulder, CO 80322

4252

Please send me my complimentary March 1983 premiere issue of *Vanity Fair* when published. At the same time, enter my Charter Subscription for 11 more issues, for a total of 12. I understand that I will be billed after I receive my first issue at the Charter Subscription rate of only $24 —a saving of $12 off the single-copy cost of $36. If not completely satisfied with my complimentary issue, I will write "cancel" on the bill and return it, and that will end the matter. The complimentary issue is mine to keep in any case.

Name_____
(Please print)

Address_____ Apt.____

City_____

State_____ Zip____

Architectural Digest

In the great tradition.

Does the name *Vanity Fair* sound familiar? If so, then perhaps you remember the legendar publication of the 1920s and '30s that presente such writers as Dorothy Parker, Thomas Wolf Robert Benchley, e.e. cummings, James Joyc Noel Coward and W. Somerset Maugham. Artists such as Picasso, Gauguin, Monet an Rousseau. Photographers such as Steichen Beaton. Performers such as Helen Hayes, Katharine Hepburn and Cary Grant.

In March 1983, there will be a new *V Fair.* And no magazine in recent years ha been so eagerly anticipated.

Possibly because the name *Vanity F* possesses such a proud heritage.

And possibly because there is suc compelling need for a magazine to pre the work of important literary and art tic figures. To provide a showcase fo new and promising talents. To bring spective to the complexities and co tradictions of our world. To criticize and to celebrate our time with das intelligence and a strong sense of

The new *Vanity Fair* will be just such a magazine.

Please accept the premier issue with our complimen

If this new *Vanity Fair* intrigues y return the postpaid card and receive t premiere issue with our compliments. Then the choice is yours. You may pa accompanying invoice and get 11 mo issues at our money-saving Charter scription rate. Or merely write "ca on the bill and owe nothing.

Because our premiere issue i destined to become a collector's item— and certain to be in limite supply— we urge you to mail th card at your earliest opportunity

New from Condé Nast.

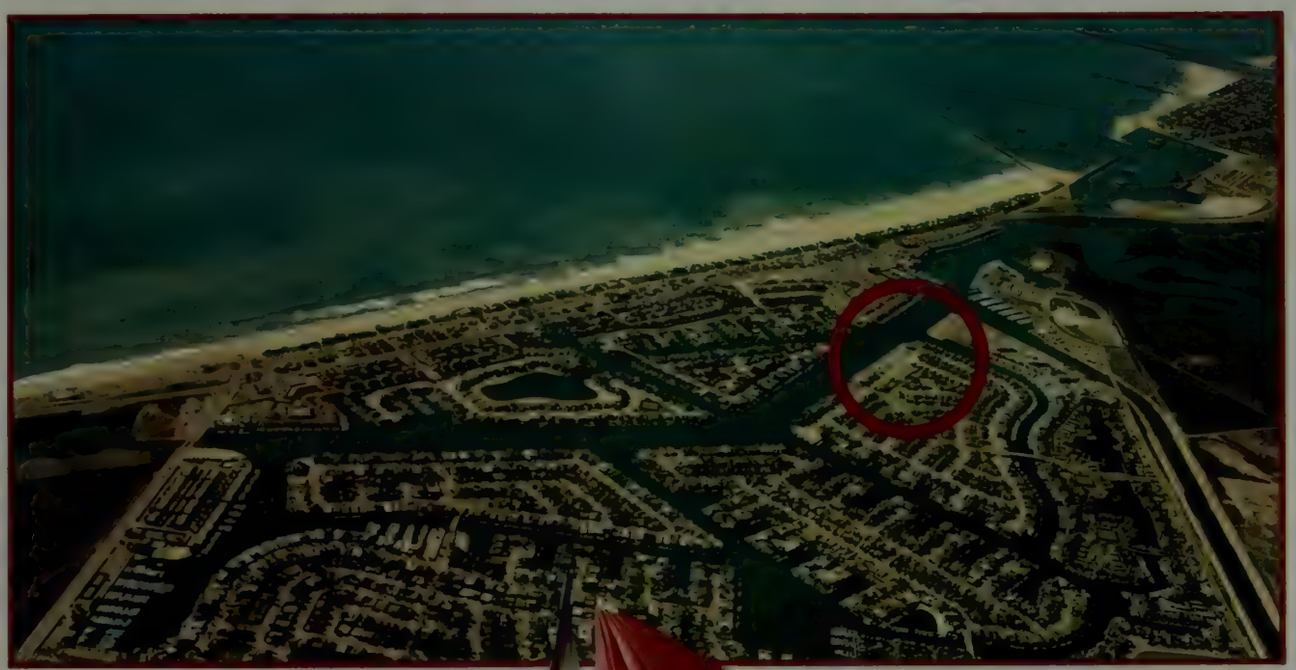
BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 365 BOULDER, COLORADO

POSTAGE WILL BE PAID BY ADDRESSEE

VANITY FAIR
P.O. Box 5228
Boulder, Colorado 80321

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

There's Something Very Special About This Waterfront Property in Southern California Besides its Scarcity

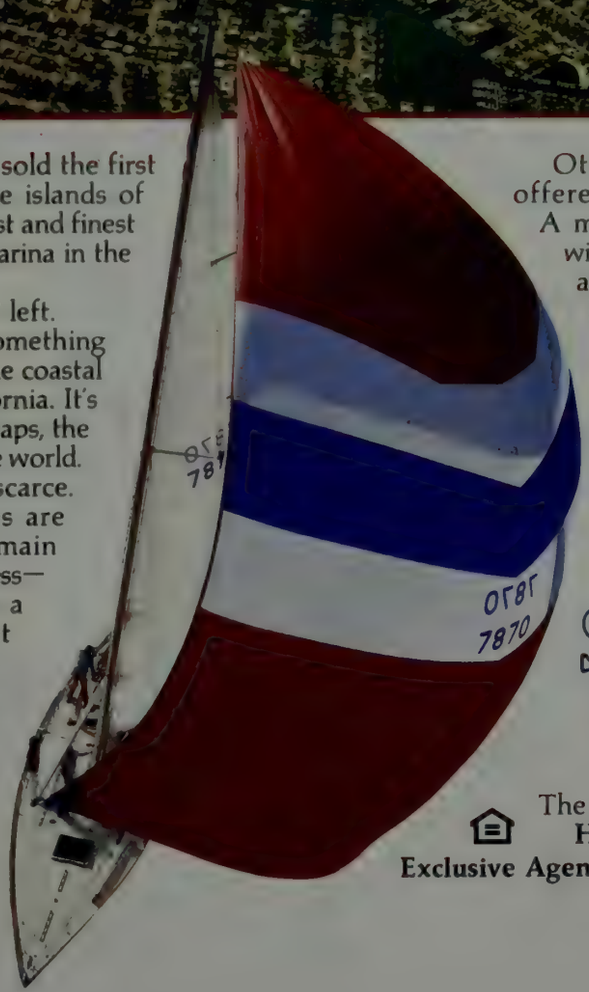


It's been 20 years since we sold the first waterfront homesites on the islands of Huntington Harbour—the first and finest master-planned residential marina in the world.

Today, there are only 7 left.

This should tell you something about the situation with prime coastal property in Southern California. It's come to be regarded as, perhaps, the most desirable property in the world. And, as such, is extremely scarce.

These waterfront sites are prime. Positioned on the main channel with direct ocean access—each lot is accompanied by a 35′ boatslip. The sites meet every requirement of the discerning yacht owner. There is also, of course, the special atmospheric romance of living on the water—and those feelings reach their intensity in Southern California.



Other choice properties are offered on the islands as well: A masterfully designed home with boatslip priced at $875,000 and waterfront resale townhomes and homes ranging from $240,000 to $2,000,000.

Huntington Harbour Realty is the only firm that deals exclusively in Huntington Harbour real estate. For a personal appointment or information, call (714) 846-0641 or (213) 592-2816.

SEASIDE POINTE

A Development of
The Christiana Companies, Inc.
Huntington Harbour Realty
Exclusive Agents for Harbour-Pacific, Ltd.

FLOS

WORKS OF ART THAT WORK.™

The Frisbi. An Atelier International Lighting design. A favorite among interior designers and architects all over the world. One lamp, but it sculpts three kinds of light: reflected, diffused and direct. Only available at a few fine stores. ai

Atelier International Lighting, 595 Madison Ave., NY, NY 10022 (212) 644-0400 Outside N Y (800) 645-7254

At Willow Oaks
Gov. and Mrs. W. Averell Harriman
continued from page 115

credits him with a small, recently restored garden between the house and the swimming pool. Here, in spring, multicolored tulips fill the several beds around a pool in which water lilies float. When the tulips fade they are succeeded by New Guinea impatiens, lasting well into fall.

Nearby, close to the kitchen, is an herb garden planted in neatly



"The design makes me think of a Persian carpet," says Pamela Harriman, referring to a small recently restored garden at Willow Oaks.

trimmed wedges. On a higher level of land is a velvety croquet lawn; on a lower plane, a jumping ring for the horses. Amid the parkland, small graceful bridges span tiny creeks, and clusters of flowers appear in random plantings throughout the lawn.

There is great variety in the plantings: elderberry and willow; a rose garden encircled by spirea; lofty lilac and dazzling Japanese maple; birch because "every garden needs birch"; rhododendron and andromeda and "the one thing French about this garden"—a cutting bed where flowers and vegetables are mixed.

For Governor and Mrs. Harriman, their garden, constantly expanding, is a continual delight. It is for them both "a place where you can walk happily at any time of the year."□

—Elaine B. Steiner

Consider the lilies

They toil not. Maybe not the lilies of biblical fame. But these do. From dawn to dusk. Looking beautiful every minute—each stroke hand painted by old-world craftsmen. As are their counterparts—all the matching accessories that make your bathroom the envy of every visitor.



Sherle Wagner

60 E 57 St., N.Y., N.Y. 10022 PL 8-3300

For Illustrated Catalogue Send $5 to Dept **AD**

Oriental Rugs

Antique Semi-Antique Fine New Rugs for the discriminating



Antique Tabriz
9'3" × 13'2"



Antique Sarc
9' × 12'7"

Our large selection of Oriental rugs, in a wide variety of scatters and room sizes, offers a choice of unparalleled quality and taste. At the Fred Moheban Rug Company, helping you select a classic rug has been our tradition for many years. We are continually adding to our extensive collection of fine Oriental rugs. Please contact us for your special needs.



Semi-Antique Bijar
12' × 18'4"



Antique Serapi
9'6" × 13'10"

Fred Moheban Rug Co.

295 Fifth Avenue • 6th Floor • New York, N.Y. 10016 • (212) 725-2076

ambiance . . . coordinated fabrics and wallcoverings



david & dash

INTERNATIONAL HEADQUARTERS

2445 North Miami Avenue, Miami, Florida 33137 (305) 573-8000

SHOWROOMS AND DISTRIBUTORS IN ALL MAJOR CITIES

"Until we discovered ADS, we were afraid we'd have to hide our speakers."

ADS

This is the aesthetic dilemma many face.

A desire for the best audio reproduction. Deep misgivings about the appearance of the equipment. The problem is real. The solution come from ADS. For example:

ADS mini-speaker cabinets are rigid aluminum extrusions. Inside they have more cabinet volume than a wood speaker of the same size could have; part of the secret of their superb performance. And a designer we know says they look absolutely sexy.

Larger ADS cabinets are built for us, of wood, by a maker of fine pianos. Veneers are all straight grain and matched. Corners are rounded (a design consideration) using solid wood inserts (for looks and durability).

For performance, all ADS speaker cones are made of Stifflite,™ a patented material imported from Europe. They are mounted here in butyl rubber surrounds, the most durable, most expensive material for the job.

ADS builds more than a dozen different speakers and electronic components.

They are, quite simply, the best.

If that's what you're looking for look for an ADS dealer. If you can't find one nearby call 800-824-7888 (800-852-7777 in California) and ask for Operator 483.

Or write Analog & Digital Systems, 280 Progress Way, Wilmington, MA 01887.

Remember that with ADS you don't have to compromise what you hear for the sake of what you see. Or vice versa.

ADS. Audio apart.



GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

©1982 ADS INC.



MAESTRO

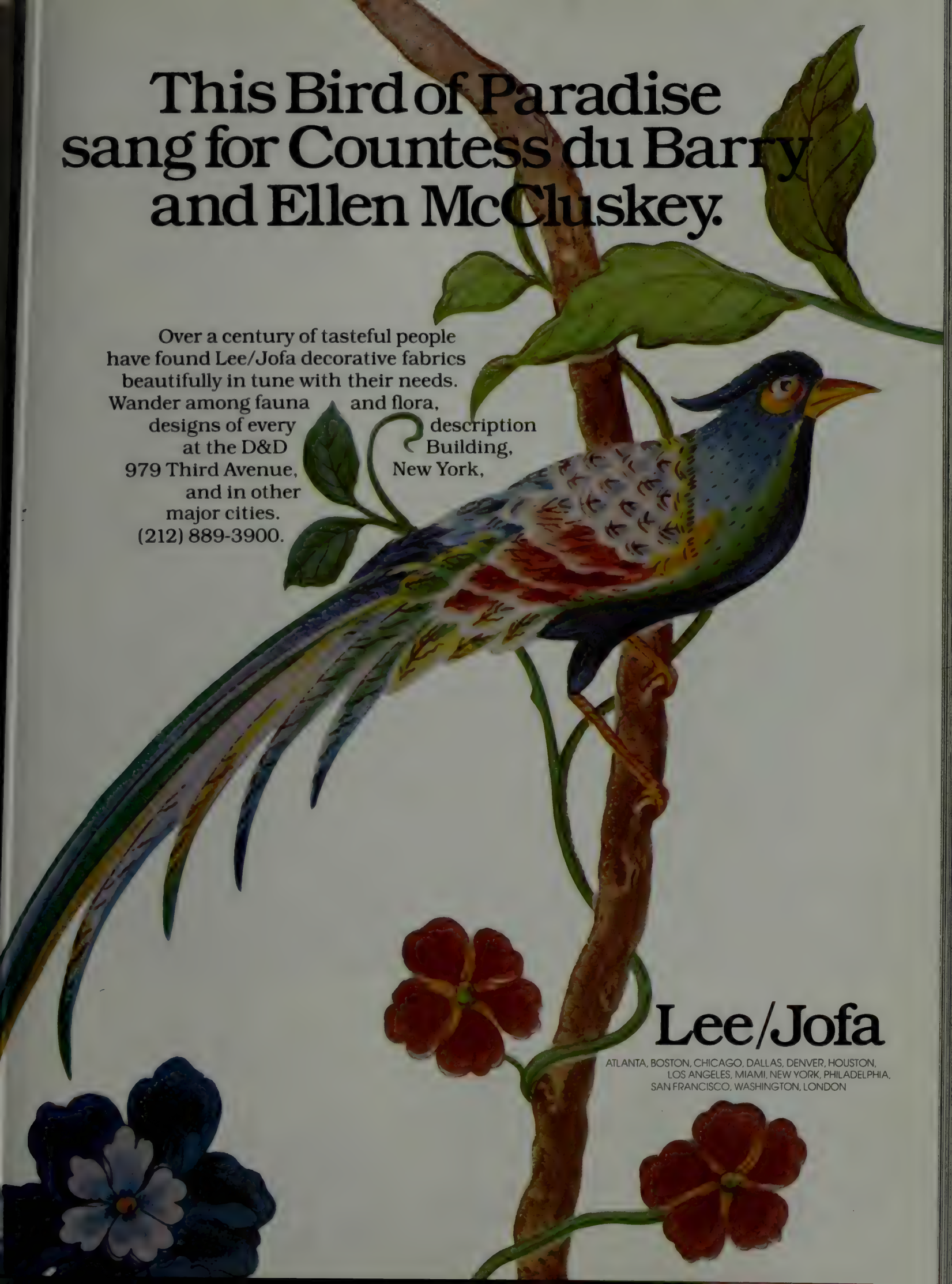
A flicker of brass.
The precious elm imprisoned.
Pleasures of the east.

Romweber Furniture

Romweber Maestro™ Furniture is available only through design professionals and authorized dealers. For more information call 1-800-457-9774, or write us at Four South Park, Batesville, Indiana 47006.


A new dimension in carpet color.
GALAXY
You'll find it among the Galaxys.

This Bird of Paradise sang for Countess du Barry and Ellen McCluskey.



Over a century of tasteful people have found Lee/Jofa decorative fabrics beautifully in tune with their needs. Wander among fauna and flora, designs of every description at the D&D Building, 979 Third Avenue, New York, and in other major cities. (212) 889-3900.

Lee/Jofa

ATLANTA, BOSTON, CHICAGO, DALLAS, DENVER, HOUSTON, LOS ANGELES, MIAMI, NEW YORK, PHILADELPHIA, SAN FRANCISCO, WASHINGTON, LONDON

Find your authorized St. Charles designer/consultant below. For other states write St. Charles.

St Charles®

FASHION KITCHENS, BATHS AND OTHER ROOM FURNITURE

ARIZONA

Crowe's Custom Kitchens
1445 East Indian School Road
Phoenix, AZ 85014
(602) 266-2429

St. Charles Southwest
4701 N. 7th Street
Phoenix, AZ 85014
(602) 264-9591

Kitchens of Distinction
1940 East Winsett Street
Tucson, AZ 85719
(602) 623-5891

ARKANSAS

See St. Charles Custom Kitchens of Memphis
1725 Madison Avenue
Memphis, TN 38104
(901) 726-1960

CALIFORNIA

St. Charles of La Jolla
7426 Girard Street
La Jolla, CA 92037
(714) 454-9133

Baywood Kitchens
8363 Center Drive
La Mesa, CA 92041
(714) 287-2868

St. Charles of Los Angeles
8660 Sunset Boulevard
Los Angeles, CA 90069
(213) 655-7812

Kitchens by Meyer, Inc.
15405 Los Gatos Blvd., #103
Los Gatos, CA 95030
(408) 358-4152

Kitchens by Meyer, Inc.
278 Castro St.
Mountain View, CA 94041
(415) 968-8318

J. B. Turner & Sons
3911 Piedmont Ave.
Oakland, CA 94611
(415) 658-3441

Carefree Kitchens, Inc.
453 N. Anaheim Blvd.
Orange, CA 92668
(714) 634-4601

Kitchens of the Desert
73405 E. Paseo—Suite A
Palm Desert, CA 92260
(714) 568-5618

Kitchens, Inc.
1617 18th St.
Sacramento, CA 95814
(916) 441-4414

Continental Home Improvement Co.
340 West Portal
San Francisco, CA 94127
(415) 661-6776

Landsberg & Associates
101 Kansas Street
San Francisco, CA 94103
(415) 864-5151

L & W Home Center
1119 East Las Tunas
San Gabriel, CA 94776
(213) 287-1131

Cook's Kitchen Center
402 West 7th Street
San Pedro, CA 90731
(213) 832-2271

Kitchen Craft of Marin, Inc.
1241 Andersen Dr.
San Rafael, CA 94901
(415) 454-1623

International Design Center
4093 State Street
Santa Barbara, CA 93110
(805) 967-1113

Better Homes & Kitchens
31121 Via Colinas
Westlake Village, CA 91361
(213) 991-3344

COLORADO

Edson Kitchen Company
10 N. Sierra Madre
Colorado Springs, CO 80903
(303) 634-6656

Kitchens at the Depot, Ltd.
76 S. Sierra Madre
Colorado Springs, CO 80903
(303) 635-3619

Kitchens by Kline
2640 East Third
Denver, CO 80206
(303) 399-5802

HAWAII

Kitchen Center of Hawaii
250 Ward Ave.
Honolulu, HI 96814
(808) 521-7447

Voell Company
P.O. Box 309
Kailua-Kona, HI 96740
(808) 324-1755

IDAHO

St. Charles Northwest
824 W. Bannock Street
Boise, ID 83702
(208) 345-8123

Kitchen Classics
560 S. Arthur
Pocatello, ID 83201
(208) 232-0432

IOWA

St. Charles Kitchens by Friedl, Inc.
1013 Mt. Vernon Road S.E.
Cedar Rapids, IA 52403
(319) 366-7122

NDS Company
3839 Merle Hay Road
Des Moines, IA 50310
(515) 276-5500

Kitchens by Krommenhoek
1916 Pierce Street
Sioux City, IA 51104
(712) 252-4402

KANSAS

St. Charles Fashion Kitchens of Kansas City
4920 Johnson Drive
Shawnee Mission, KS 66205
(913) 432-3636

The Kitchen Place, Inc.
1634 East Central
Wichita, KS 67214
(316) 263-2249

MINNESOTA

St. Charles Kitchens by Contardo
926 East Fourth Street
Duluth, MN 55805
(218) 728-5171

John L. Pierson Co., Inc.
5010 France Avenue South
Edina, MN 55410
(612) 926-2778

MISSOURI

Glen Alspaugh Company
9808 Clayton Road
St. Louis, MO 63124
(314) 993-6644
(also see Shawnee Mission, KS)

MONTANA

McPhie Cabinetry
435 E. Main St.
Bozeman, MT 59715
(406) 586-1709

Creative Kitchens & Appliances
Box 375
Whitefish, MT 59937
(406) 862-5757

The Cabinet Company
900 8th Avenue South
Great Falls, MT 59405
(406) 727-0860

Kitchen Creations
1733 South Avenue West
Missoula, MT 59801
(406) 721-3466

NEBRASKA

Crowl's Kitchen
137 South Ninth
Lincoln, NE 68508
(402) 475-1384

Nebraska Custom Kitchens
4601 Dodge Street
Omaha, NE 68132
(402) 556-1000

NEVADA

Appliance and Cabinet Center
401 E. 4th St.
Reno, NV 89512
(702) 786-4711

NEW MEXICO

Creative Kitchens Inc.
503 Slate Avenue N.W.
Albuquerque, NM 87102
(505) 242-8474

OKLAHOMA

Kitchen Interiors
2761 N. Country Club Drive
Oklahoma City, OK 73116
(405) 843-9363

Imperial Kitchens
3301 S. Harvard Avenue
Tulsa, OK 74135
(918) 749-7317

OREGON

Neil Kelly Co.
804 N. Alberta
Portland, OR 97217
(503) 288-7461

SOUTH DAKOTA

Kitchens Unlimited
525 North Kiwanis Ave.
Sioux Falls, SD 57104
(605) 336-2897

TEXAS

Designer Kitchens
2409 Rich Creek Road
Austin, TX 78757
(512) 452-0688

Brad Pence Company
4508 Lovers Lane
Dallas, TX 75225
(214) 750-0271

St. Charles Fashion Kitchens, Inc.
3413 E. Greenridge
Houston, TX 77057
(713) 783-7780

Dick Sowell's Appliance Mart
304 East Highway 83
McAllen, Texas 78501
(512) 686-6591

St. Charles Custom Kitchens
6539 San Pedro
San Antonio, TX 78216
(512) 349-5418

UTAH

Craftsman Kitchens & Baths by St. Charles
2200 S. Main St.
Salt Lake City, UT 84115
(801) 487-1041

Millet's Kitchens
1344 South 2100 East
Salt Lake City, UT 84108
(801) 581-0066

WASHINGTON

Kitchens by Peterson
1943 Forest
Richland, WA 99352
(509) 946-0524

Landsberg & Associates
5701 Sixth Avenue South
Seattle, WA 98108
(206) 762-9132

St. Charles Kitchens of Spokane, Inc.
South 104 Freya
Spokane, WA 99202
(509) 534-5410

WYOMING

Kitchens by Gardcrafted
300 W. Yellowstone
Casper, WY 82601
(307) 265-2548

Kitchens by Gardcrafted
120 N. Sixth E., Suite 202
Riverton, WY 82501
(307) 856-2811

INTERNATIONAL

ST. CHARLES INTERNATIONAL
610 Enterprise Drive
Oak Brook, IL 60521
(312) 654-4560

Visit your St. Charles dealer during National Kitchen & Bath Week, September 18-26.



Your St. Charles fashion kitchen is a custom masterpiece, reflecting your appreciation of timeless elegance, superb quality and an investment of enduring value.

Only St. Charles offers you such a fabulous array of styles and materials—solid woods, decorative laminates, textured furniture steel—to use singly or in imaginative combinations. The choice is yours. Visit our showroom soon and discuss your ideas with our St. Charles designer/consultants.







St Charles®
FASHION KITCHENS BATHS
AND OTHER ROOM FURNITURE

St. Charles Fashion Kitchens
St. Charles, IL 60174
For free copies of color-illustrated books showing our full line of St. Charles kitchen designs, bring coupon to our showroom. Or mail to us with $6.00.

2A10-854

Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

A Conversation with Richard Estes

AFTER A DECADE spent working as a commercial artist, and painting at night, Richard Estes first exhibited his urban landscapes at the Allan Stone Gallery in 1968. The paintings brought him immediate acclaim, and since then he has been recognized as a major force in the diversified field of contemporary realism.

Orderly Diversity

For the past seven years Estes has lived in rural Maine, but he maintains an apartment in New York for his frequent trips into the city and as a refuge from the relentless Down East winters. To a visitor entering his New York apartment, located in an Art Déco–style building overlooking Central Park, there is nothing to indicate that it is the home of a painter. The furnishings mix many styles and periods: Victorian, Art Nouveau, Art Déco and contemporary. The only thread of consistency is the impeccable detail, proportion and craftsmanship of each piece. Estes's art collection is equally diverse: a Cocteau drawing, an Italian allegorical painting, several Atget photographs, graphics from his own *Urban Landscape I* portfolio, and his large print, *Qualicraft Shoes*, 1975.

A small bedroom serves as a studio. "I've always worked in small spaces," the artist says. "I spent years at a drafting table, doing everything from paste-ups to illustrations—which is how I started working from photographs. Now I wouldn't know what to do with a loft. I've always painted in small apartments."

Except for the easel, which holds a painting in progress, there is little indication that the orderly room functions as a studio. Attached to the top and bottom of the current painting are strips of wood extending beyond the edges of the canvas. The wooden bars serve as a track for Estes's T-square, which he moves back and forth across the painting to adjust the perspective and render the architectural details precisely.



FELICIANO

A master of contemporary realism, Richard Estes revels in the glistening modernity of urban landscapes. Behind him, *Accademia* shimmers with the streamlined images of Venice.



FELICIANO

Quiet comfort sets the tone for Estes's small Manhattan apartment and studio. Above the fireplace are treasured objects: pre-Columbian sculpture and an early Gorky oil, *Staten Island*.

One wall of the studio holds a large horizontal painting of the artist's favorite European city, Venice, which he has worked on sporadically for more than a year. It is a view down the Grand Canal with the familiar architecture of the city on the left, the reflections fragmented by modern faceted-glass windows on the right. One of the few works by Estes to be dominated by a natural element, the painting focuses brilliantly on the rippled surface of the canal.

In the small bathroom of the apartment, a panel that appears to be Art Déco ornamentation on the ceiling folds down over the tub, converting the space into a darkroom where Estes prints his color photographs.

While the compact apartment in New York is a marvel of ingenious efficiency, the Estes home on the coast of Maine is a grand, turn-of-the-century summer house overlooking a small harbor. Large porches and airy rooms are furnished with antiques from New York and Maine and with objets d'art picked up in Europe.

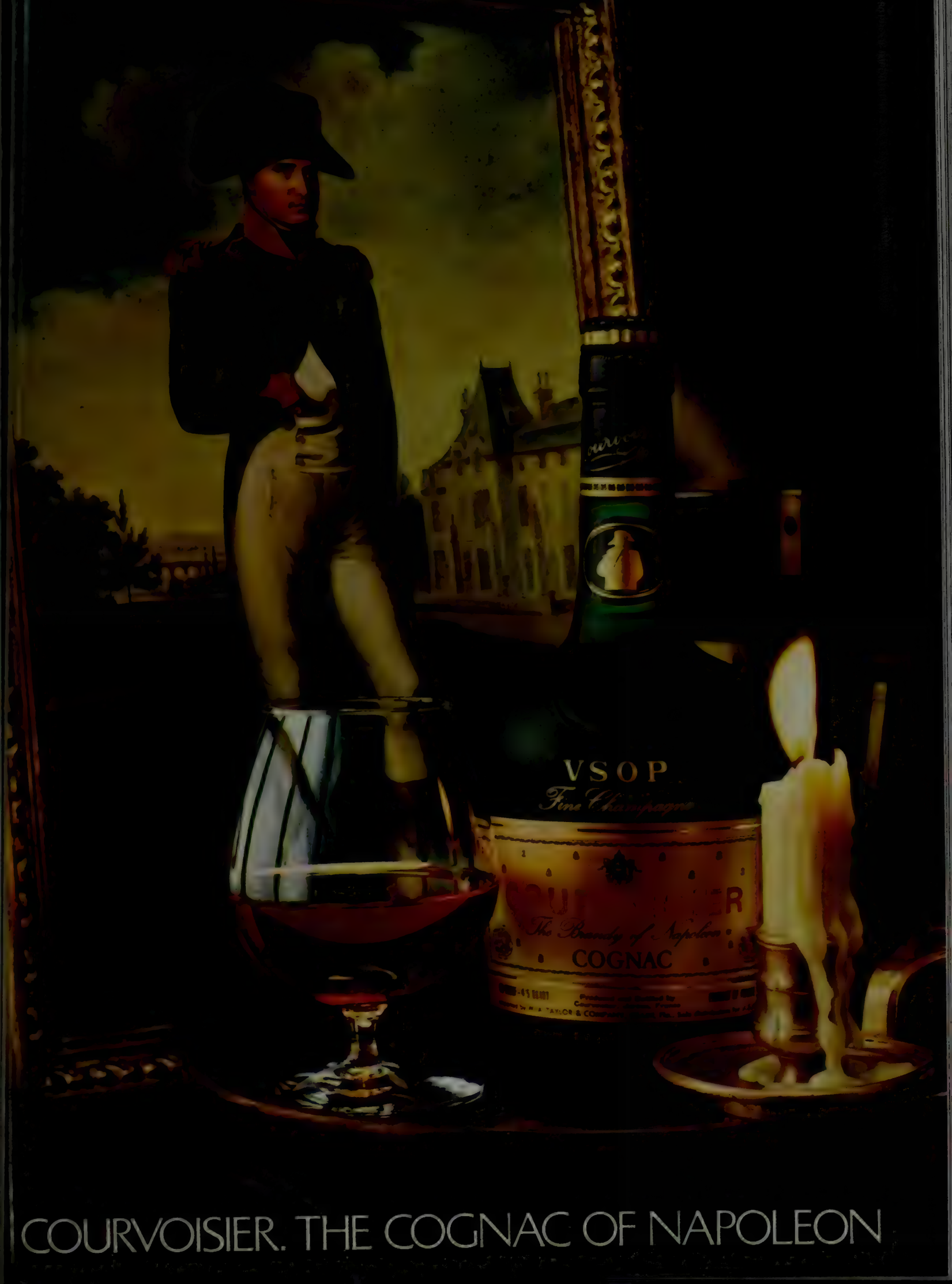
City-Country Counterpoint

In his Maine home, the studio is an enormous space originally designed to be used as a ballroom. Its size is accentuated by a high ceiling, and windows that fill the entire back wall. French doors open onto a veranda, and immediately beyond are dense woods. Over the large marble mantelpiece is an in-progress work, an eight-by-eight-foot painting of the Empire State Building.

"It doesn't make any sense, does it?" Estes remarks. "I have a beautiful landscape outside my window on one side, and a picture to remind me of New York on the other. The fact is, I don't live in New York anymore. I'm living in Maine, but I'm still painting New York scenes. Now I live in an environment that is the exact opposite of my subject matter."

Estes's highly informed images render the glass, glitter and gaudiness of the modern city with clarity and lucidity. His paintings and prints are elaborate reconstructions, keenly edited, subtly rearranged versions

continued on page 208



COURVOISIER. THE COGNAC OF NAPOLEON

BIELECKY BROTHERS, INC.
RATTAN, CANE, WICKER.

MADE IN NEW YORK.



NEW YORK: | CHICAGO: | DENVER: | LOS ANGELES: | SAN FRANCISCO

Now You Can Own an Oriental Masterwork of the Treasured Art of Chokin

松 Featuring a Chokin centerpiece, hand-gilded with pure, 24K gold and silver.

天 Brought to the Western World for the first time ever as a porcelain, limited-edition work.

秋 Celebrating nature's symbols, as honored by the Japanese Floral Calendar for centuries, in a 23K gold border design.

To the Japanese, the fresh evergreen pine represents prosperity ... and the gentle wading crane is a symbol of longevity. These images prevail on the traditional Japanese Floral Calendar from January 1 to 15, as wishes for the new year ahead.

The symbols of nature represented in the Japanese Floral Calendar have been handed down across scores of generations, and today the Japanese continue to feel a true reverence for the Floral Calendar.

In the same manner, the sensitive art of Chokin has been handed down from father to son for more than 700 years. Created by etching solid copper and gilding it with gold and silver, the stunning Chokin master-works first appeared on the armaments of the mighty Samurai warriors in the late 12th Century.

Unfortunately, today there are few surviving masters of the Chokin art style. But one of these great artists, Shuho, was retained to design and hand-engrave the "New Year's Day" art of pine and crane exclusively for The Hamilton Collection.

Each Chokin Image Created by Hand

The re-creation of Shuho's floral calendar images involves performing many delicate operations for each individual plate. Master craftsmen hand-gild each central image, using 24K gold, copper and silver. This central piece is then fused to a plate body of pure, glistening white porcelain. In addition, a ⅜"–wide band of 23K gold borders the plate body, enhanced by etched symbols from the Floral Calendar.

Thus, "New Year's Day" combines the beauty of a magnificent Oriental art with the mystique of a centuries-old Japanese tradition. The result is a masterwork that will accent your home with elegant distinction.

A Strictly Limited Edition

Because of the difficult hand work involved in the creation of each "New Year's Day" plate, the firing period must be *strictly* limited to ten days only. And when this edition closes, no further plates will ever be created. Because of this, a further limit of two plates per customer must be enforced. Each plate will be hand-numbered, attesting to its place in the edition.

New Year's Day is the first issue of a 12-plate series honoring all the months in the Japanese Floral Calendar. By ordering now, you will also be guaranteed the right to acquire all subsequent 11 plates in the collection, and at the same, guaranteed issue price of only $32.50 per plate. *But there will never be any obligation to acquire or even to receive another plate.* Furthermore, you may inspect "New Year's Day" in your home for 30 days, with the option of returning it at any time during that period for a prompt and unquestioned refund of everything you have paid.



NEW YEAR'S DAY. ACTUAL SIZE 5⅞".

Today a great many discerning collectors and lovers of fine art are realizing the pride and pleasure of acquiring Oriental treasures such as "New Year's Day." And because "New Year's Day" is the first limited-edition porcelain masterwork ever to feature Chokin art, demand for this first issue is expected to accelerate rapidly in the next few weeks, and late applicants could be turned away.

Therefore, an early reservation is your only guarantee that you will own the beautiful Chokin art of "New Year's Day." So please return your Reservation Form *today* to The Hamilton Collection, 1 Charter Plaza, P.O. Box 2567, Jacksonville, FL 32203.

PREFERRED RESERVATION FORM

To Assure Acceptance, Mail by: Nov. 15, 1982.

I accept your invitation to acquire "New Year's Day," first issue in "Japanese Floral Calendar" collection of 12 plates combining Chokin precious metal engraving and fine porcelain, bordered in 23K gold. Hand-numbered with a numbered certificate. 5⅞" diameter. Limit: two plates per collector.

Yes, I wish to purchase ____ (1 or 2) "New Year's Day" plate(s) at $32.50* each, for a total of _____ ($32.50* or $65.00*)

Please Check one:

☐ I enclose full payment by check or money order.

☐ Charge my credit card ☐ Visa ☐ MasterCard ☐ American Express

29482

Full Account Number _____ Expires _____

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

Charge orders must be signed to be valid

All applications subject to acceptance by The Hamilton Collection.
Please allow six to eight weeks for delivery.

1838 HC-376-T

*Florida residents please add $1.63 per plate, sales tax. Illinois residents add $1.95 per plate, state and local tax.

The Hamilton Collection

1 Charter Plaza, P.O. Box 2567, Jacksonville, FL 32203

A Conversation with Richard Estes
continued from page 204



Roma, a maquette for Richard Estes's lithographic series *Urban Landscapes III*, printed in 1980, intrigues the eye with a regiment of reflective images. Over one hundred colors may contribute to the complexity of his graphics—a singular feat, since the average screen print boasts six to ten.



The tools of precision surround the artist in his studio. As he works, Estes refers to color photographs, combining favorite details into a whole.

of his photographic source material, rather than literal reproductions of a single photograph or slide.

An Estes painting usually begins as a loose and generalized acrylic wash drawing, based on a group of photographs he has taken of a particular urban scene. As he works, architecture and perspective slowly emerge in large masses and simple shapes, and begin to crystallize with the accretion of detail and the refinement of tone and color. Automobiles, reflections in windows, and myriad details of the man-made environment appear, disappear, and shift location. Estes insists that these are not arbitrary changes, but essential steps in his process of "getting it right, making all the parts fit."

In the large work-in-progress, the Empire State Building, Estes mulls over reworking the street and changing the lights and darks in the foreground. This entails scraping down the section, sanding it to a smooth surface, and then repainting—a process that can take weeks.

"With a large painting like this, everything is more elaborate, but I still do it piece by piece," the artist explains. "I don't think I've ever done a painting looking at it as a whole. Most of my paintings are worked out as details, and I can only hope the whole thing comes together. But I can't deal with it all at once."

In the final stages of a painting, which can take several months, oil and glazes refine the surface. "With the oil, I can get more subtlety, and a more controlled range in the colors and tones," Estes says. "The relationships become much richer."

Similar modifications occur in his graphics, such as the eight screen prints in the recently completed portfolio *Urban Landscapes III*, sold out months before its publication. When the elaborate *Roma* was near completion, Estes decided to redo a dome in the upper left corner, altering its position and perspective. "Actually, I went back to my original photograph, in making the change," he says. "The firm had to print the sky about seven times, and then print over the first dome with a silver metallic ink, to cover it completely.

An unusual aspect of the prin— highly reflective of Estes's attitude toward finish, and impulse for co- plexity—is the large number of colors incorporated in his graphics. An average color print contains six teen colors; silk screens by Estes aver eighty to more than a hundred colors, and recent prints are virtually indistinguishable from his paintings.

Regarding the arduous and complicated processes involved in his print making, Estes is emphatic: "I would not be the least interested in doing a black and white etching or line print. The limitations of a one-color process are not limitations you have to deal with anymore. I prefer to work with the broad possibilities offered today."

Estes has remained rather indifferent to his reputation and status in the art world, and confesses that he was surprised by the high prices paid for his paintings. *Grand Luncheon*, purchased in 1969 for approximately $5,000, sold in 1979 for approximately $100,000, and would surely bring much more on today's art market.

continued on page

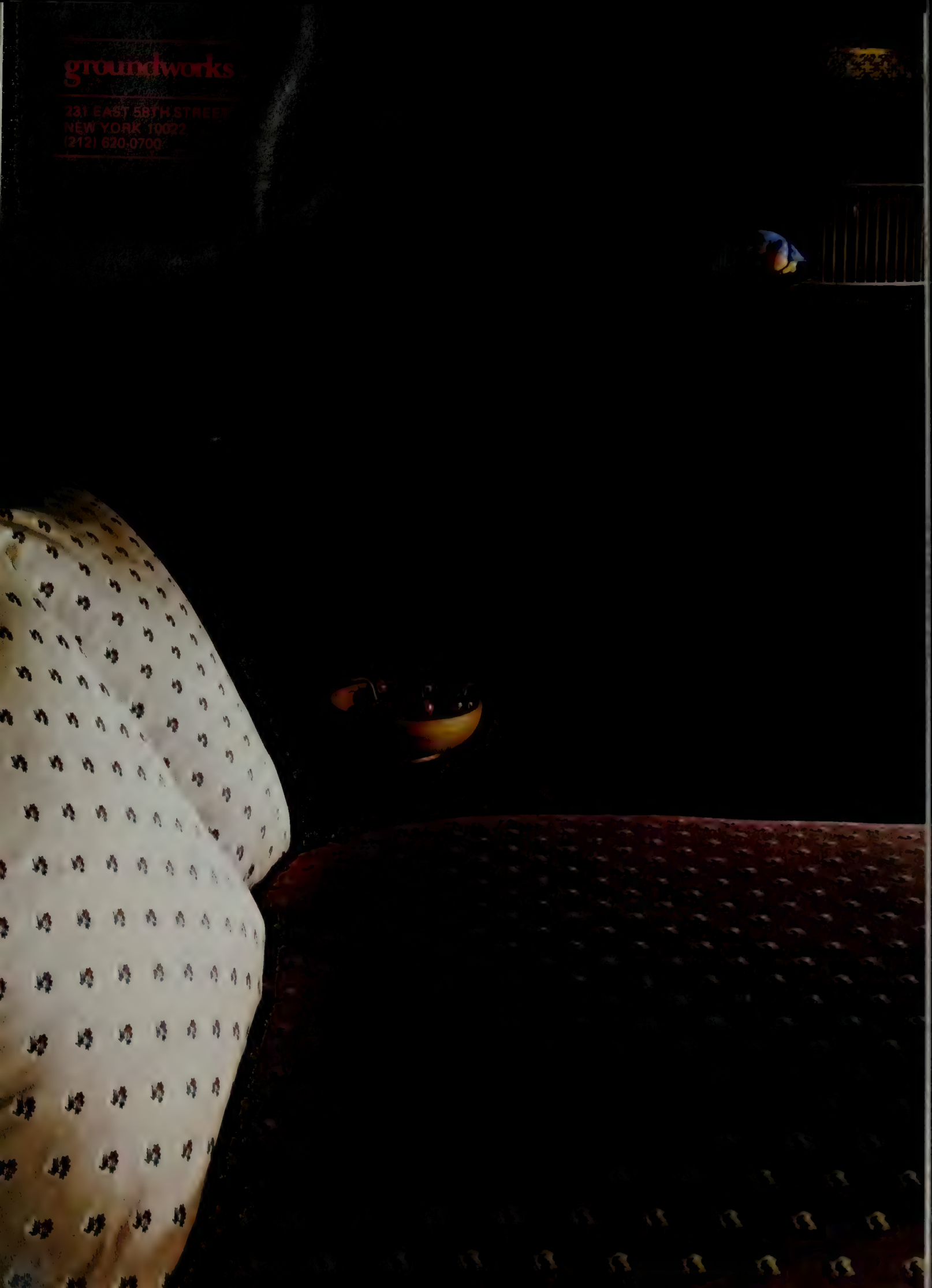
ntemporary furniture, handmade and
able, visit a McGuire showroom.
50-page, full-color booklet, send $3.00
Guire, Dept. AD10-82, 38 Hotaling
n Square, San Francisco, CA 94111.

Other showrooms: New York, Los Angeles, Chicago, Boston, Miami, Atlanta, Dallas, Seattle, Portland, Denver, High Point. International: Belgium, Canada, France, Great Britain, Greece, Italy, Switzerland, West Germany.

McGUIRE®



groundworks
231 EAST 58TH STREET
NEW YORK 10022
(212) 620-0700





BARRIE TINKLER, *SHEPHERD OF THE FISH*. IMAGE SIZE 20 x 16 INCHES. S/N EDITION OF 500

BARRIE TINKLER

FOR FULL COLOR BROCHURE ON
LIMITED EDITION PRINTS CONTACT:

RAINBOWMAN, LTD

826 MALAPART RD.
LAFAYETTE, LA
70507
318-896-5324

PO BOX 12401
ALBUQUERQUE, NM
87195
505-831-5552

DEALER INQUIRIES ARE WELCOME



Andros is so uncrowded that you can lie on a pristine beach with only the birds for company. Yet the good life is here: comfortable inns and hotels, savory food, Goombay music, warm people, and the second largest barrier reef in the world, teeming with exotic creatures and plants. Undiscovered Andros. So easy to get to with convenient air service from Nassau.

See your travel agent for reservations, or call toll free 800-327-0787. In Florida, 800-432-5594. In Dade County, 443-3821.

For a free brochure on Andros and other Family Islands, write to Bahamas, P.O. Box 523850, Miami, FL 33152.

Name

Address

City

State/Zip XOX5

Andros. One of the islands that make It Better In The Bahamas.

A. Sulka & Company

GENTLEMEN'S HABERDASHERS SINCE 1895

LONDON

NEW YORK PARIS

The new Sulka catalog!
Elegant color photography showcases
Sulka's fine collection in gentlemen's haberdashery.
With imported fabrics our handmade
Ties • Dress Shirts • Blazers • Hosiery • Pajamas • Robes
"Customized Shirt" • Monogramming Services
provide classic styles to your taste.

We invite you to send for our new catalog brochure.

Please send $2.00 check or money order and mail to:
A. Sulka & Company, Inc., 711 Fifth Avenue, New York, N.Y. 10022

Name

Address

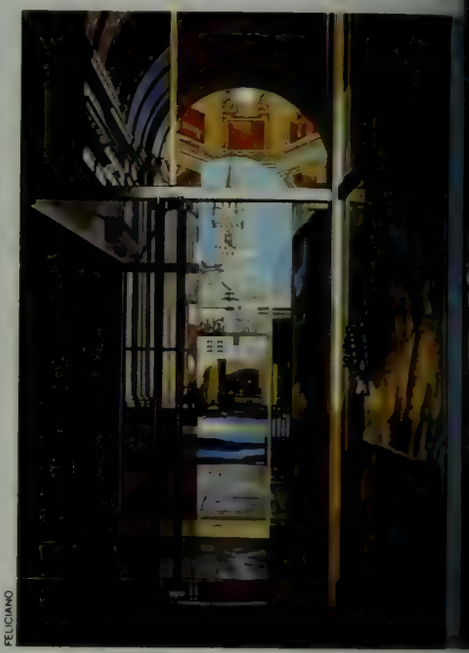
City State Zip

AD 92

A Conversation with Richard Estes
continued from page 208

Estes's reaction: "Amazing, isn't i
For a piece of cloth with colored pi
ment spread on it!" For the artist, th
biggest change brought about by h
success has been "the freedom t
spend as much time as I want on th
paintings, and the ability to trave
The rest is transient, fickle."

Estes's admiration is reserved fo
artists whose impact has not bee



FELICIANO

Old and new combine with kaleidoscopic intensity in Estes's maquette for a recently completed print. *Salzburg Cathedral*, 1982, is the product of the artist's recent stay in Europe

transient: Degas, Eakins, Hopper, and the photographers Eugène Atget, Walker Evans and Berenice Abbott. Despite his admiration for Hopper, human figures have disappeared from Estes's paintings. He feels that they distract: "It becomes narrative." Perhaps the closest parallel to his work lies in Atget's photographs of Parisian shops, their displays fragmented by reflections in the windows; or in the southern building façades documented by Walker Evans in the thirties. Like those chroniclers of their time, Richard Estes communicates a deeply personal vision, veiled in the guise of objective verisimilitude, that allows the creator to remain, in a sense, invisible.□

—*John Arthur*

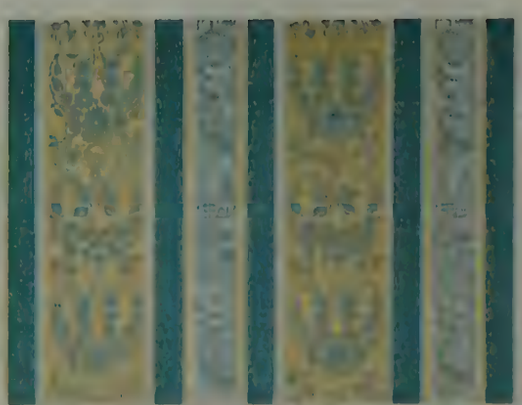


A gold MasterCard card
for the preferred customer.
The ultimate recognition
from your banker...
who provides the finest
financial products and services.

Winterthur®
MUSEUM COLLECTION



Rediscover the glory of years past. Albert Van Luit & Company is proud to present a new collection of wallcoverings inspired by documents from the vast antique resources of the world-famous Winterthur Museum.



Yesterday's elegance is beautifully captured in today's most delightful colors. 17 patterns. 5 border designs. Over 90 colorways. Top: Cathay Chinois, an eight-panel scenic. Left: Nantes, a formal textural stripe.

Drapery fabric by Stroheim & Romann, In
Furniture by Kindel Furniture Company
Accessories by Mottahedah and Company

Albert Van Luit & Company
4000 Chevy Chase Drive
Los Angeles, CA 90039 (213) 247-8840

Albert Van Luit & Co.

Showrooms: New York/Chicago/Cleveland
Los Angeles/San Francisco. Available through
Winterthur Galleries, fine stores, and Interior Design

PAPILLON"

The distinctive cushion treatment, all attached, gives a new interpretation to contemporary European seating. Perfect for both commercial and residential use, the collection includes chair, loveseat, and modular elements to meet any requirement.



Cy Mann Designs LTD.

Full-Color, 200-Page Catalog with Specifications—$25.00

DECORATION & DESIGN BUILDING
979 THIRD AVENUE (at 58th St.) NEW YORK CITY 10022 · 212-758-6830
CHICAGO · DALLAS · DETROIT · MIAMI · SAN FRANCISCO · LOS ANGELES

This Advertisement is Sponsored by American Registry of Interior Design.

Creative Excellence In Residential Design

These distinguised names in the field of interior design are among the most respected design firms in the country. Each has been selected for their reputation within the trade and their creative excellence in the field of interior design. They are names you can trust.

By Appointment Only

From concept to completion, you will find these experienced design firms sensitive to your personal requirements and eminently creative in designing the ultimate in residential living environments. They are the first choice in design services throughout America.

Atlanta **Stan Topol & Associates, Inc.**
404 231-0771

Boston **Trade Winds**
617 267-5044

Chicago **Ethel Samuels, FASID**
312 446-3493

Cincinnati **Richard F. Greiwe/Group III**
513 871-7700

Dallas **A. Eugene Frazier, ASID**
214 528-1592

Detroit **Walter Herz Interiors, Inc.**
313 353-4150

Ft. Lauderdale **Trayner-Murray, Inc.**
305 467-6485

Ft. Myers/Naples **Galloway's, Clements & Assoc.** 813 482-7311

Houston **Cyril Gerac Interiors, Inc.**
713 528-5507

Kansas City, Mo. **Robert Baker, FASID**
816 931-8479

Los Angeles **Reginald Adams, ISID**
213 659-8038

Milwaukee **William M. Manly, ASID**
414 963-0345

Minneapolis **Ronald I. Noel, ASID**
612 927-4341

Nashville **Wm. M. Hamilton & Associates**
615 383-4974

New Haven, Ct. **Cohen Design Co., ASID**
203 562-9136

New Orleans **Ashley Hall Interiors Ltd.**
504 524-0196

Palm Beach **Robert Shaw & Associates, Inc.**
305 655-8170

Philadelphia **George Eberhardt Associates, Inc.**
215 482-1797

Phoenix **Wiseman and Gale, Inc.**
602 945-8447

Portland **Russell L. Emmert, ASID & Associates**
503 245-7602

Providence, R.I. **Luigi Bianco Design Assoc.**
401 274-3340

St. Louis **Don Pisoni, ASID**
314 997-1888

Salt Lake **Barbara Jensen Interiors & Assoc.**
801 487-7711

San Antonio **Vince Ranalli Interiors, Associate ASID** 512 349-2444

San Diego **Arthur Porras, ASID & Associates**
714 231-4997

San Francisco **Connie Johannes, ASID**
415 339-8000

Seattle **Monroe & Company, International**
206 455-3227

Tampa **Stapleton Goocb, Incorporated**
813 251-5486

Tulsa **Gilliam-Weber Design Associates**
918 743-8698

Washington, D.C. **Ronn Jaffe, ASID/IBD, & Associates** 202 337-6111

©1982 American Advertising Network. All Rights Reserved.



PHOTOGRAPHY BY ART WALDINGER

before electricity, the Roman Empire extended into the lands of the Middle East. Enamored with the translucent quality of ster, the Romans used it in the clerestories of their temples to soften the rays of the harsh desert sun and produce an ced natural light, as well as to glorify the glint of the evening stars. The Romans have long since departed, the clerestories ir temples have suffered the ravages of time and pillagers so that now only the stone columns remain. But the Roman love with alabaster continues as witness the contemporary example of their work in the medium... Diaphaneity.

IARBRO 1625 SOUTH LOS ANGELES STREET, LOS ANGELES, CALIFORNIA 90015 • (213) 748-6226

Elegance.



Shown here: Lilac, Lilac Border and Lisa from Warner Screenprint Collection Volume VI

You'll find it in the new Warner Screenprint Collection, Volume This is an incredibly rich collect more than twenty-three differe wallcovering designs with thirte magnificent borders in your cli three or four of the newest color Most of this collection have coor lated fabrics that complete an el ambiance. Warner Screenprint lection, Volume VI is available through interior designers and corating departments of fine st

The Warner Company, 108 Sou Des Plaines, Chicago, IL 60606 Showroom: 6-134, The Merchan Mart, Chicago, IL 60654

All the elegant things happening to walls are by

Warner

Wallcoverings & Fabrics

alex stuart design • A KIRSCH COMPANY

SHOWROOMS;
LOS ANGELES • WEST SEVENTH STREET
SAN FRANCISCO • 200 KANSAS STREET
DALLAS • TRADE MART
CHICAGO • MERCHANDISE MART
PHILADELPHIA • THE MARKETPLACE
NEW YORK • A&D BUILDING
CANADA •HARTER FURNITURE, LTD., GUELPH • TORONTO, CALGARY

FOR BROCHURES . . .
SEND TO DEPT. AD-4
ALEX STUART DESIGN, INC.
20735 SUPERIOR STREET
CHATSWORTH, CA 91311
(213) 998-1332

CTURERS OF LUXURY FURNISHINGS FOR THE EXECUTIVE SUITE • DESKS • FILE CABINETS • TABLES • BOOKCASES • CREDENZAS • CONFERENCE TABLES • SEATING




NOW. SOLAR

N® SUPREME.

hen there's no room for an ordinary floor.



There's never been an Armstrong floor so luxurious. So uncommonly elegant in styling. So unusually rich in color and pattern.

Yet Solarian Supreme's luxury is meant to be lived with. Its solid vinyl inner layer offers built-in toughness and excellent resistance to indentation. And its extra-durable Mirabond® surface resists scuffs and scratches, so it stays lustrous and looking like new—without waxing—far longer than ordinary vinyl no-wax floors.

See the extraordinary Solarian Supreme floors at your Armstrong retailer, listed in the Yellow Pages under floor materials.

For a free sample and color brochure, send us the coupon below. Or just call the toll-free Armstrong Consumer Line, 800-233-3823 (in Pennsylvania, call 800-732-0048).

Armstrong, Dept. 2AFAD,
P.O. Box 3001, Lancaster, PA 17604

Please send your free Solarian Supreme sample and color brochure.

Name_____

Street_____

City_____

State_____ Zip_____

Armstrong

CREATORS OF ® THE INDOOR WORLD®

Ormandy Court Solarian Supreme, Pattern #88000

Floor design copyrighted by Armstrong

A Fascination with English Antiques

A PEDAL HARP, dating from the early nineteenth century, is prominently displayed in the center room of the Vernay & Jussel shop, in New York City. The stately instrument seems quite at home near an eighteenth-century walnut bureau bookcase and a George III mahogany breakfast table.

Though the pedal harp may seem unusual in a gallery known for over seventy-six years for fine seventeenth- and eighteenth-century furniture and clocks, Christian Jussel, now the owner, explains: "In recent years I have begun broadening the scope of the shop. I'd never bought a harp before, but when I saw this one, I knew it was a special piece."



Clocks, a specialty of Vernay & Jussel, illustrate early craftsmen's fascination with time. On the left, Thomas Tompion's bracket clock, 1685, accompanies a long-case clock, circa 1810. The girandole, 1760, is one of four.

The instrument is signed and numbered by Sébastien Erard, a well-known London instrument maker. His account books show that the harp was sold on December 14, 1808 to a Mr. J. Lewis Flemming for eighty pounds. "This was a hefty price when you consider that in the same year Christie's sold a Rubens—as a 'used' painting—for about sixty pounds," Mr. Jussel says.



PHOTOGRAPHY FELICIANO

President of Vernay & Jussel, dealers in 17th- and 18th-century English furnishings, Christian Jussel discusses the traditional focus and widening interests of his New York gallery.

A few years ago, Christian Jussel was not aware of such details. Like the eight other Jussel children, he had no intention of joining the family business. "When I took a year off between college and law school, I agreed to help out in the shop because my father had just lost an assistant," he recalls. "But after two months I became so fascinated by the antiques market that I never went to law school. That was ten years ago."

Since then Mr. Jussel has succeeded his father as director of the gallery, and in many ways he is carrying on the family traditions. The gallery still specializes in English furniture, although the highest quality pieces are not as readily available as they were decades ago. "When my father went to London in the 1930s, he could easily put together a large shipment to bring back to New York," says the dealer. "That was important, since people expected an antiques shop to have numerous tables and many different sets of chairs. But this is no longer possible if you are going to maintain high standards of quality."

Like his father, Mr. Jussel has continued to stock beautiful old clocks. Today he sells about two dozen year—a considerable number. "M family has always been fascinate with clocks, perhaps because we a enjoy working with mechanica things," he says. "I've learned to re pair clocks—a crucial skill, since th quality of the movement is just a important as the beauty of the case."



Expanding the scope of his gallery, Mr. Jussel recently added a gilt-gesso and penwork pedal harp by Sébastien Erard. A George III cylinder desk, circa 1790, counterpoints the stature of a Queen Anne bureau bookcase, circa 1710.

In terms of collecting, Mr. Jussel points out, English furniture has never been as much in demand as French and American furniture. "Over the years, the French and American pieces have been acquired just for the sake of building a collection," he says. "English antiques, on the other hand, have always been purchased as practical furniture for the home. Many interior designers now refer back to seventeenth- and eighteenth-century English houses for inspiration. Those scenes of stately drawing rooms or cozy libraries seem to epitomize an era associated with stability, refinement and taste."

While pieces from earlier eras have

continued on page 226

How dare The Glenlivet be so expensive?

How dare we place such a premium on our 12-year-old Scotch? The same reason vintage wines and fine cognacs are so expensive. Superior taste. Just one sip and you'll know that The Glenlivet has a taste that's decidedly superior.

The Glenlivet is Scotland's first and finest single malt Scotch. Nothing but 100% Highland malt whisky, distilled from natural spring water and fine malt barley, aged in oaken casks, just as it always has been.

Only our time-honored methods can truly achieve The Glenlivet's unequaled taste. A taste that sets it apart. Its smoothness, body and bouquet are qualities found only in this unique Scotch.

Of course, you may elect to purchase a good Scotch that's less expensive. But for a truly superior taste, you have to pay the greater price.

The Glenlivet

12-year-old unblended Scotch.
About $20 the bottle.



© 1982 SEAGRAM DISTILLERS CO.

Norman Rockwell
by
LLADRÓ®


Young Love
11¾" High

The look—unmistakable. The craftmanship—unparalleled. The matchup—unforgettable. Exquisite new limited edition porcelain sculptures created exclusively for Dave Grossman Designs by the renowned Lladro of Spain. See this collection at the finest gift merchants

For a full-color catalog send $1.00 to:

Dave Grossman Designs, Inc.

Dept. 105 P.O. Box 8482 • St. Louis, Mo. 63132

© SEP 1982







Auffray & Co. INC.

164 E. 56th St., N.Y.C. 10022 (212) PL 3-3931

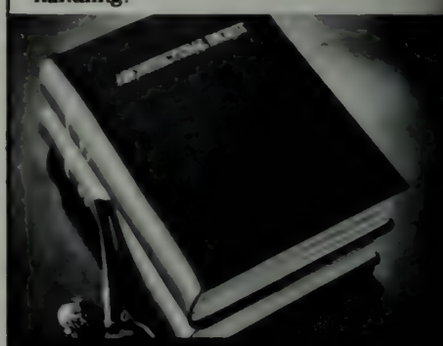
Atlanta • Chicago • Dallas • Houston
Los Angeles • Miami • Troy (Michigan)

Fine French Furniture to the Trade

Complete catalogue available - $15.00

Collector's editions: Back issues bound by the year.

Every issue of Architectural Digest from 1978 through 1980 is available, beautifully bound by the year in two-volume sets. Especially for collectors they are bound in navy fabric and stamped in gold on the cover and spine to display on a coffee table or to store in a bookcase. They make a marvelous gift for anyone who appreciates the finest. Price includes shipping and handling.



ARCHITECTURAL DIGEST

SELECTIONS
Dept. A602
8460 Higuera St., Culver City, CA 90230

NAME _____
A602
ADDRESS _____
CITY _____
STATE _____ ZIP _____
(Indicate quantity)

_____	#41004	1981 s.2	$ 70
_____	#41003	1980 s.2	$ 80
_____	#41002	1979 s.2	$ 90
_____	#41001	1978 s.2	$100

☐ Check payable to Architectural Digest Selections (add 6% sales tax if delivered in Calif.)
☐ Visa ☐ Mastercard ☐ Diners Club
☐ American Express Exp. Date _____

Card # _____

Signature _____
(if charging)

It's easy to order by phone. Call toll free 800-421-4448.

Mon.-Fri. 7am-7pm. Sat. 7am-1pm. Pacific time. In California call 800-252-2071. Credit card orders only. Offer good in USA only. Allow six weeks for shipment. Items may be shipped separately.

The Art of Fine Living.

Architectural Digest bedazzles you with monthly journeys into the fascinating worlds of interior design, art, antiques and architecture.

At this most festive time of year, share this tradition of fine living with family and friends.

And for this special season . . . a special holiday offer. Only $39.95 for your first gift subscription, and only $30.00 for each additional one. **That's a savings of 26% and 44%, respectively, off the regular newsstand price.**

Give a year of ARCHITECTURAL DIGEST.



If card is missing, send your order to Architectural Digest, P.O. Box 2418, Boulder CO 80322. Offer expires December 31, 1982.

The New Gucci Catalogue



The superb new, full color Gucci catalogue . . . sixty-four beautifully photographed pages in the impeccable Gucci manner! Handbags, accessories, fashions, luggage, shoes, jewelry, gifts and fragrance for ladies and gentlemen – all portray the ultimate in gift selections. With purchase of Gucci Catalogue for $8.00, you receive an $8.00 gift certificate applicable to purchase of $50.00 or more.

For shopping ease, use our Personal Shopping Service, by mail or phone. Toll free line (800) 221-2590.

GUCCI

685 Fifth Avenue, New York, N.Y. 10022

Please send me the new Gucci Catalogue at $8.00 – (with $8 gift certificate applicable to purchase of $50.00 or more.) Customers outside N. Y. Metropolitan area, please include additional $1.50 for handling and postage.

☐ I enclose $8.00 ☐ Check ☐ Money Order ☐ Charge
☐ Diners Club ☐ Master Charge ☐ Bank Americard
☐ American Express; Expiration Date / /

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Signature _____

Name _____ (PLEASE PRINT) Address _____

City _____ State _____ Zip _____

Table & Swing Arm Wall Lamps



HANSEN *lamps*

GEORGE W. HANSEN, INC.
121 E. 24 St., N.Y.C. 10010 (212) 674-2130
Vivian Watson, Dallas Shears & Window, Denver/San Francisco

A Fascination with English Antiques

continued from page 222



At Vernay & Jussel a 19th-century high chair accompanies a japanned William III cabinet circa 1790. Polished and gilded, the cabinet sports a stylized boat scene that contrasts with A. de Breanski's subtler oil, *Bisham Abbey on the Thames*. Barometers, part of a collection, date from the 18th and 19th centuries.

been consistently popular, Mr. Jussel feels nineteenth-century pieces have been ignored. As he explains: "Much nineteenth-century furniture has been scorned as being 'Victorian.' For many people, this word conjures up images of grandmother's musty living room—of sitting in some horrible chair that hasn't been reupholstered for ages. Many Victorian pieces are actually delightful and have thoroughly original designs. The pieces represent a special time in history, a time of great technological change.

"If collectors pay high prices for a painting by van Gogh or Monet, why shouldn't the decorative arts of the same period be similarly appreciated? Recently I've bought several wonderful Victorian objects for the gallery, and like many nineteenth-century paintings, these objects are very easy to research. I find it interesting to dig back through the old journals, sale

continued on page 228

Where did you get the drapery fabric? Schumacher!



And the decorative fringe? Schumacher!

And the wallcovering? Schumacher!

And the floral chintz? Schumacher!

The luxurious silk rug too? That's right!

There is one world famous source for the most—and the most beautiful collections of fine fabrics, rugs, carpets and wallcoverings. It's Schumacher—the name synonymous with distinctive interiors for almost a century.

Burgundy drapery of DU PONT DACRON® (R)

SCHUMACHER

939 THIRD AVENUE • NEW YORK, NY 10022



If you enjoy home decorating, you'll love Calico Corners!



You'll delight in our selection of designer quality fabrics, all in stock. You'll value saving 30 to 60% on every yard. And you'll appreciate the special service of talented people who can help coordinate your room, figure yardage and refer custom labor.

Decorate like a professional... at half the price.

CALICO CORNERS®

We'll be happy to tell you which of our 54 stores is nearest you by calling toll free 800-821-7700, ext. 810.

A Fascination with English Antiques

continued from page 226



A George III cabinet-on-stand from Vernay & Jussel features handsome architectural motifs. Lyrical proportions distinguish Sheraton dining chairs, circa 1800. A Regency armchair, circa 1810, is marked by graceful solidity.

catalogues and furniture books about the period. It's such an important part of buying an antique."

Mr. Jussel has always had a passion for researching the pieces he acquires. He takes great pride in the reference library, inherited from his father. It contains over ten thousand books, catalogues and periodicals on antiques, as well as an archive of twenty thousand photographs of furniture and decorative objects.

Often he is able to use these resources to uncover new facts about the pieces he buys. He discovered, for example, that his set of four girandole mirrors were designed and published in 1760 by Thomas Johnson, the well-known English Rococo furniture maker. The mirrors had passed through two other dealers' hands before they were properly identified by Mr. Jussel. And during a trip to Africa he found an unusual George I walnut bookcase. In checking the provenance of the piece, he discovered that an illustration had been published in a turn-of-the-century magazine and later in a book called *Old English Walnut and Lacquer Furniture* in the 1920s. The bookcase proved to be part of

continued on page 232



Create a Lasting Impression. Ceramic Tiles of Italy.

Bring the splendor of Italy into your home. Ceramic Tiles of Italy add lasting value to any house because their beauty endures.

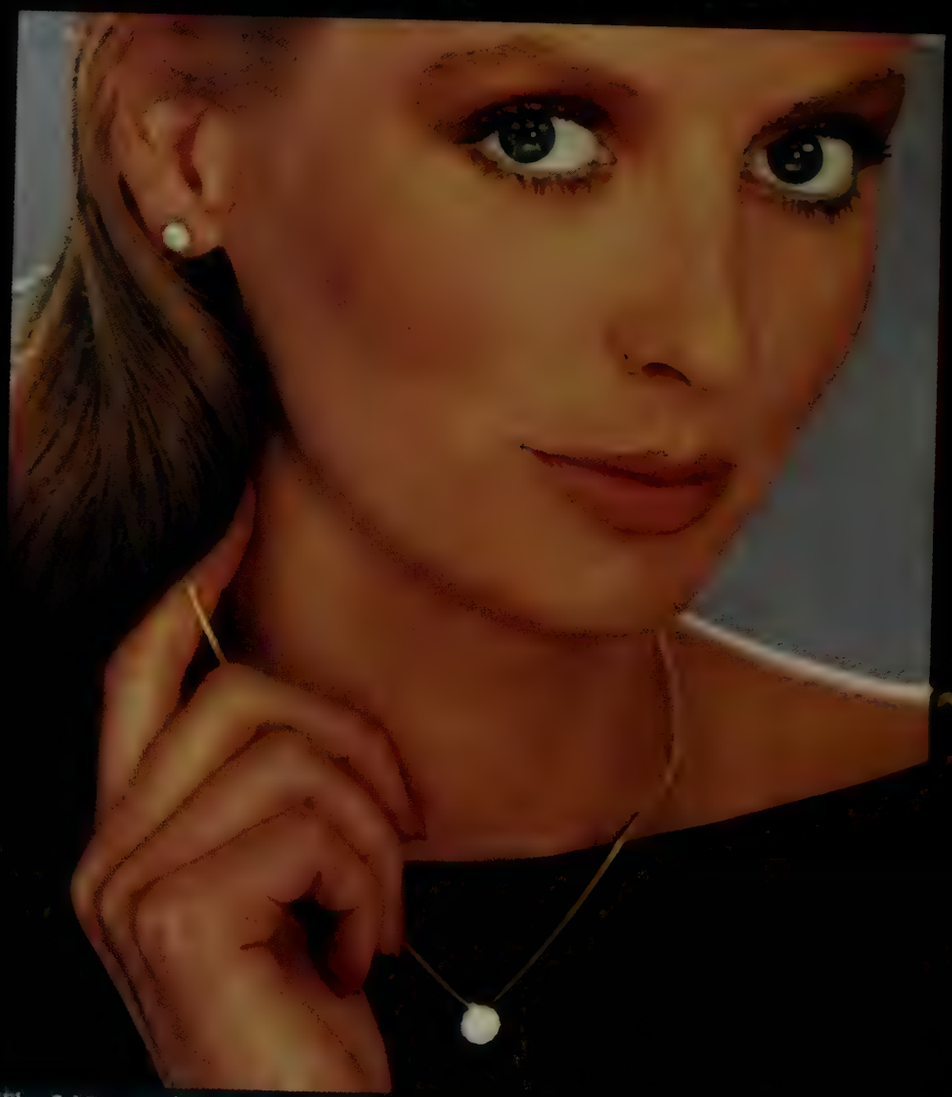
Express yourself in a wealth of colors, designs and textures no one else can offer. And make a statement that endures.

Ceramic Tiles of Italy outlast any carpeting or vinyl flooring. And nothing's easier to clean.

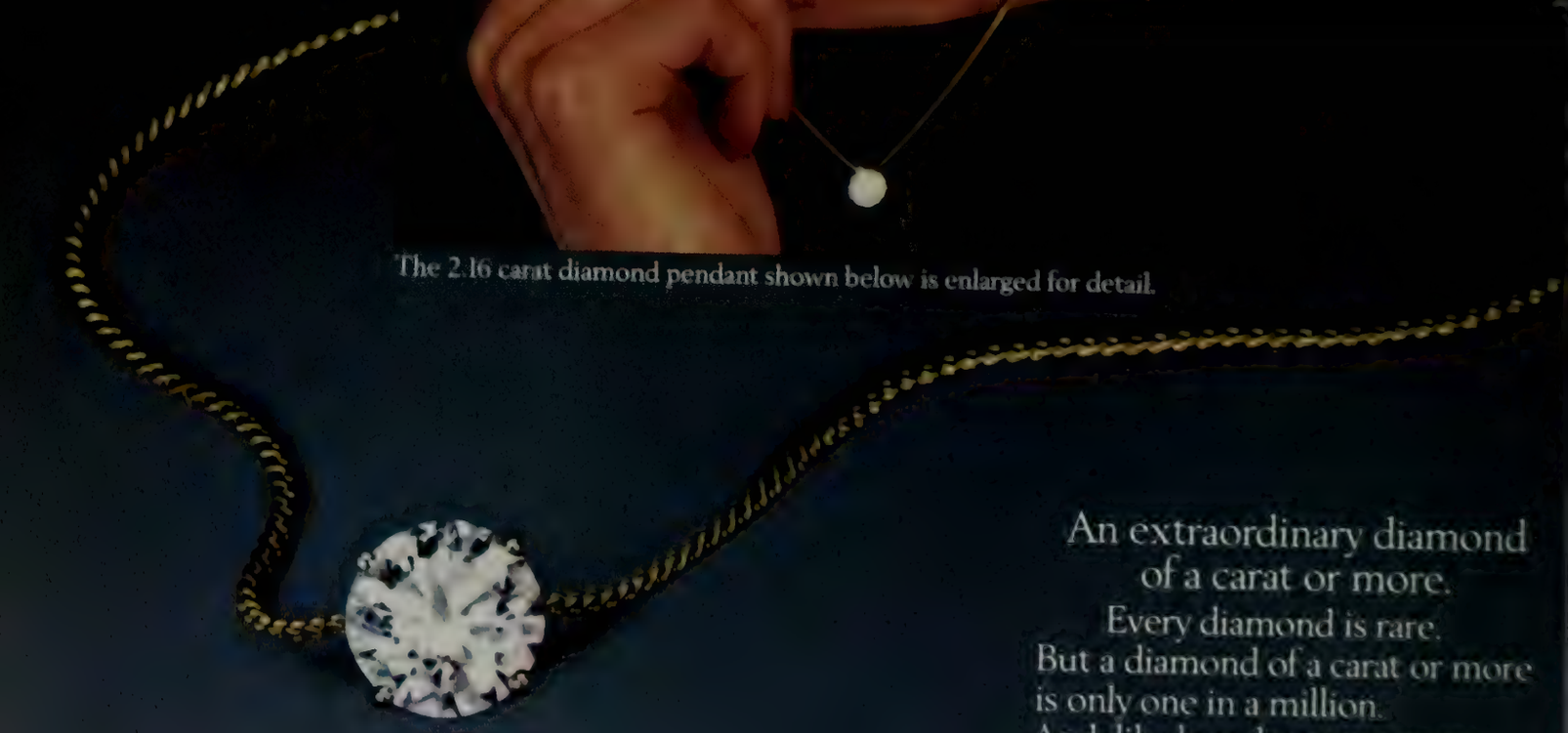
Create a lasting impression. Write for our *free* brochure: *Italian Tile Center, 499 Park Avenue New York, NY 10022*

CERAMIC TILES OF ITALY

A carat or more.
When a man's achievement becomes a woman's good fortune.



The 2.16 carat diamond pendant shown below is enlarged for detail.



An extraordinary diamond of a carat or more.

Every diamond is rare. But a diamond of a carat or more is only one in a million. And, like love, becomes more precious with time.

A miracle among miracles. Born from the earth. Reborn on a woman.

The extraordinary diamond solitaire. Show the world you couldn't have made it without her.

A diamond is forever. De Beers

or a selection
diamonds of a
arat or more,
see your
AGS jeweler.

When buying a gift
special, you want to
absolutely sure. And
American Gem Society
GS) symbol is there to
ure you.

Founded in 1934, the
S is an organization
jewelers dedicated to
hical practice, high pro-
ssional standards, and
mological expertise.
ery AGS store has a
gistered Jeweler on
aff, so you can buy with
nfidence.

For more information,
d the name of the AGS
weler nearest you, write
merican Gem Society
960 Wilshire Blvd.
os Angeles, CA 90010
213) 387-7375

MEMBER
AGS
AMERICAN GEM SOCIETY



A Fascination with English Antiques

continued from page 228



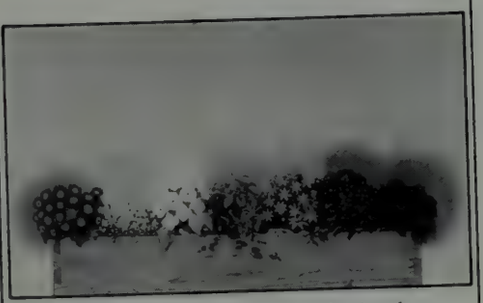
Gilt-bronze mounts enhance a bell-topped bracket clock at Vernay & Jussel signed by William Bird, in 1785. Behind it is a Queen Anne crewelwork sconce with walnut frame.

the original furnishings of *Raynham Hall*, Norfolk, the eighteenth-century home of the marquess of Townshend. "But research isn't only book research," Mr. Jussel stresses. "It's 'eye' research and 'touch' research, too. To really understand an antique, you have to use all five senses."

About 10 percent of the collection at Vernay & Jussel derives from auctions. The rest is made up of pieces Mr. Jussel finds on his frequent trips to London, and pieces sold back to him by previous clients. "I'm always happy when something returns to us after a family has enjoyed it for years," he says. "Sometimes it happens that I acquire the same object three or four times. I have a beautiful Queen Anne bureau bookcase that originally came from the Morgan Library. It's one of the finest pieces of its kind on the market today. When I last bought it—this is the third time the gallery has owned it—the sale broke the world's record for English furniture at Christie's. That's the fun of being a dealer, as opposed to a collector—I can buy the antiques I discover indefinitely, and often the old favorites come back to visit, too." □

—*Carol Vogel*

What your home could have in common with the Met, the Tate, and the Louvre.



Antonio Peticov's *Primavera*, original serigraph. Signed limited edition of 195.

Beautiful, original works by artists who are represented in the world's great museums and galleries can be yours for very reasonable prices.

We offer original etchings, lithographs and serigraphs signed by Calder, Chagall, Dali, Miró, Renoir, Vasarely and other important artists.

Antonio Peticov's delicate serigraph, *Primavera*, is one of the many fine prints we've made available.

Our expert advice and full moneyback guarantee are your assurances that the art you buy will have lasting value and beauty.

Send for our colorful, descriptive catalogue, without obligation.

Visit our new gallery located at 215 Lexington Avenue, Mon–Fri, 9–5 PM. Telephone: 212-685-9400 Ext: 35

© 1982 OPCG, LTD

Original print collectors group, Ltd.

215 LEXINGTON AVE.,
DEPT. AD-28, NEW YORK 10016

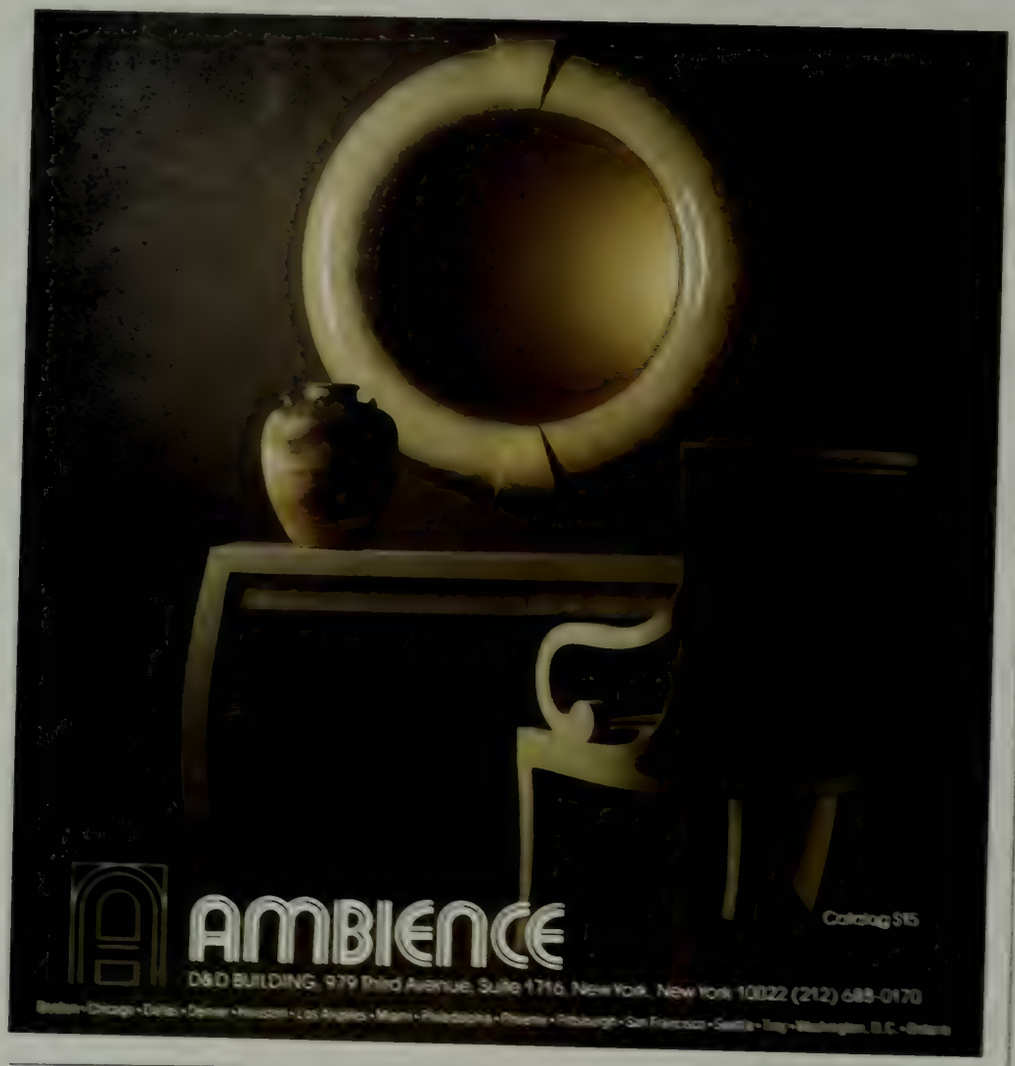
PLEASE SEND ME YOUR FREE COLOR CATALOGUE WITHOUT OBLIGATION.

NAME _____
PLEASE PRINT

ADDRESS _____

CITY _____

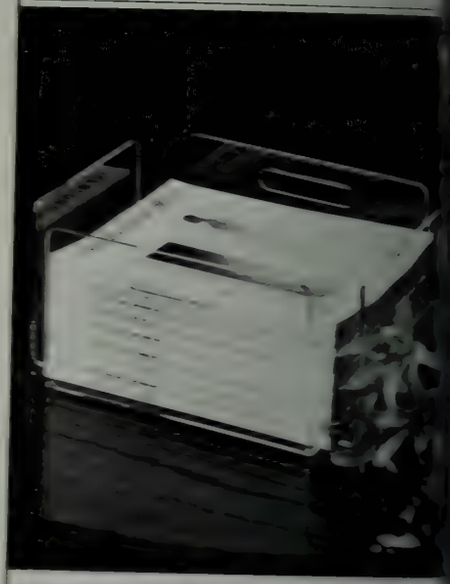
STATE _____ ZIP _____





Neat way to tidy up back issues: our clear acrylic bin

Beside your favorite chair, in your office, your library on a bookshelf, thi clear acrylic bin keeps Architectural Digest back issues handy, neat, and available.



ARCHITECTURAL DIGEST

SELECTIONS

Dept. A02
8460 Higuera St. Culver City, CA 90230

NAME _____ A02

ADDRESS _____

CITY _____

STATE _____ ZIP _____

(please print)

_____ # 5000 **Magazine Bin** $41.00
($6.95 shipping and handling per item)

Check payable to Architectural Digest Selections (add 6% sales tax if delivered in Calif.)

_____ Visa _____ MasterCard _____ Diners Club _____ American Express Exp. Date _____

Card # _____

Signature _____
(if charging)

It's easy to order by phone. Call toll free 800-421-4448.

Mon.-Fri. 7am-7pm, Sat. 7am-4pm Pacific time. In California call 800-252-5077. Credit card orders only. Offer good in U.S.A. only. Allow six weeks for shipment. Items may be shipped separately.



Joyful Cargo & Textile from Java and Versatile Cargo.
All three are wallcoverings with correlated fabrics. Furniture and accessories all by Il Ponte.

Charles Barone Inc.

DISTINCTIVE WALLCOVERINGS AND FABRICS

WALLPAPERS INC. — San Francisco, CA
SEABROOK WALLCOVERINGS — Memphis, TN; Texas & Florida
THYBONY WALLCOVERINGS — Chicago, IL; Denver, CO.;
Salt Lake City, UT; Ohio & W. Pennsylvania;
CROWN WALLCOVERINGS — Canada
DAVID ISON — London; Paris

WALL COVERINGS NORTH — Anchorage, Alaska
PREMIERE SHOWCASE LTD. — Hong Kong
PHILDECOR — Manila, Philippines
CHARLES BARONE INC. — Southern California
CRAIG SHOWROOMS — Phoenix & Tucson, AZ

Charles Barone Inc., Pacific Design Center
8687 Melrose Avenue, Space 643
Los Angeles, California 90069
(213) 659-7050

This clock has a secret for posterity.



One which will prove its authenticity a century or more from now and document its owners.

We refer to the felt lined compartment hidden in the Hourglass II. It's designed to hold a "tree of ownership" and data about you and succeeding generations.

In addition, the name of the original owner of each Hourglass II will be inscribed on a solid brass owner's plate. And his or her initials will be engraved upon the pendulum.

Only 1,982 of these timepieces will be made and numbered serially.

The first Hourglass II is reserved for our founder, Howard Miller. Numbers two through seven will be conferred upon recipients of the 1982 Howard Miller Hourglass Award (prominent persons over age 55 who have made noteworthy contributions to society).

The rest will be made available to collectors and connoisseurs with the taste and means to acquire them. And when the last clock has been sold, no more will be available. At any price.

Hourglass II is designed in the spirit of the 18th Century Georgian period. It combines lavish use of rare woods and precious metals with that most sought after ingredient of all—the pride of master craftsmen.

You can see it at a limited number of stores. Or, send for our brochure. Make Hourglass II your link with posterity.

Howard Miller
Zeeland, MI 49464

Display stand puts favorites where they'll be seen.

Open your favorite Architectural Digests, art and collector's books to colorful pages and put them where they'll be enjoyed. Clear acrylic display stand, 12" high, holds pages open and lets their contents become part of your decor.



SELECTIONS

Dept. A602 8460 Higuera Street
Culver City, CA 90230

Name_____
A602
Address_____
City_____
State_____ Zip_____

_____ # 50002 Display Stand $22
(quan.) (2.25 shipping and handling per item)

Charge my:
☐ Master Card® ☐ American Express®
☐ BankAmericard Visa®

_____ Exp. date_____
(card no.)
Signature_____
(if charging)

_____ Check payable to Architectural Digest Selections (add 6% sales tax if delivered in Calif.)

It's easy to order by phone. Call toll free 800-421-4448.

Mon-Fri 7 am to 7 pm Sat 7 am to 1 pm Pacific time. In California call 800-252-2701 Credit card orders only. Offer good in USA only. Allow six weeks for shipment. Items may be shipped separately



1. 18th Century Cambodian Dancing Ganesha, 17" high
2. Rare 18th Century Papier-mache Lacquered Burmese Buddha
3. 16th Century Burmese Buddha with Attendants, 17" high

ACCENTS ON ASIA

Sacred Temple Art • Life Size Sculpture • Fine Porcelains • Urns
Most Unusual store of its kind Wholesale-Retail
2263 Union Street San Francisco, California 94123
(415) 563-1955
Circle #90 in coupon for brochure



1. Japanese Large Gold Lacquer and Wood Figure of a Thousand Arms Kwannon Circa 1900 80" high. 2. Early 19th Century Burmese Lord Buddha Kon-Baung Period 58" high. 3. 17th Century Chinese Bronze Buddha Traces of Gilding with Broad Lung-Men Features Ming Dynasty 16" high

Warren Imports
Far East Fine Arts

1910 South Coast Hwy., Laguna Beach, CA 92652 (714) 494-0150
166 North Palm Canyon Drive, Palm Springs, CA 92262 (714) 325-1070
Circle #30 in coupon for brochure

ornia

LAGUNA BEACH

Imports—Far East Fine Arts
Coast Hwy. Zip 92651
494-6505 Hrs 9:30-5:30, cl Sun
porcelain, ivory, lacquer, netsukes, snuff bronzes. Since 1937 one of the finest art collections. Also in Palm Springs 30 for brochure

CHICAGO'S LARGEST ANTIQUE DEALER

featuring
FURNITURE
French English & Continental
ORIENTAL ART
Large & varied selection

BRONZES PAINTINGS
CHANDELIERS SILVER
PORCELAIN CLOCKS
ART GLASS BRIC-A-BRAC
DOUGHTY & BOEHM BIRDS
& much much more all at

Donrose Galleries

751 N. WELLS • 312/337-4052
Monday - Saturday 10 to 5
We are interested in purchasing worthwhile ART of all periods
WHOLESALE & RETAIL
VISA & MASTER CHARGE

LA JOLLA



Thomas R. Ladner Antiques
414 La Canada Zip 92037
Ph (714) 459-3753 Hrs 10-5 and appt
Select English, Continental period furniture. Direct importer 17th and 18th C. Thomas R. Ladner, ASID

PALO ALTO

Andre Ruzhnikov Russian Icons
P.O. Box 1261 Zip 94302
Ph (415) 858-0469 By appointment only
Russian icons 15th-19th C. Vast selection of subjects and styles, wide representation of icons with ornate silver enamel and filigree rizas. Collections of museum quality formed. Also Russian silver, Faberge, and enamels. Unconditional guarantee of authenticity furnished. Circle #6 for photo portfolio



REDONDO BEACH

Japanese Antiques Mukashiya
1700 South Catalina Zip 90277
Ph (213) 540-5335 Hrs 12-5:30, cl Su, M, Tu
Serious antiques for the serious collector. Specializing in Samurai swords and fittings, armour, lacquer, inro, woodblock prints and fine cloisonne. Also, scrolls, screens, sculpture and fine porcelain. In Tokyo: 1-14-32-210 Jingumae Shibuya-ku. Circle #7 for brochure



SAN FRANCISCO

Antique Fair
1700 16th Street at Showplace Square South
Ph (415) 863-3914 Hrs 10-5, cl Sa, Su



One of the West's leading trade sources specializing in quality Country French Antiques. Always a large selection of fine armoires, bonnetieres and tables. Only through your dealer, designer, or architect. Circle #28 for brochure

Accents on Asia
2263 Union St. Zip 94123
(415) 563-1955 Hrs 11-6, cl Su
The most unusual store of its kind. Direct importer from all of Asia. A rare collection full of surprises. Porcelain to unique art objects. Sacred temple art, rugs, furniture, Khamer pottery, ivory carvings, miniatures, blue & white, erotic art, life size sculpture. Circle #90 for brochure.



Ming Dynasty Ancestral Wood Carving, 27" high

SAN JUAN BAUTISTA

Lillian Johnson Antiques 405 Third Street
(408) 623-4381 Hrs 10-5, cl M
Haviland matching service specialist with over 4,000 patterns in stock. We are the china shop on an earthquake fault. Write today for free brochure explaining how you can be on our want list for your pattern's missing pieces. We buy and sell. Circle #21 for brochure.

Illinois

LAKE FOREST

Lake Forest Antiquarians
Post Office Box 841 Zip 60045
Ph (312) 234-1990 Hrs by appointment
Specialist in the finest antique British, Irish and Continental European silver. Circle #70 for illustrated catalogue

Maine

YARMOUTH

W. M. Schwind Jr. Antiques
17 East Main St. (207) 846-9458
18th and 19th century antiques purchased directly from old Maine homes. Formal and country New England furniture. American and European accessories, ceramics, glass, metal, textiles. China trade items. Paintings and prints. All displayed for sale in a Federal period residence. Courtesy to the trade. Circle #88 for brochure.



Missouri

Saloon bars, commercial and residential fixtures and furniture. Retail/Wholesale. Please respond . . . this ad is expensive
Sheffield's
5977 Delmar St. Louis, MO 63112
Bob Holtz 314-727-2411

Clements of Texas

ntique Showrooms

el the excitement when you
t our showrooms in Forney,
minutes from Dallas. We
e 35,000 sq. ft. of antiques
the trade and collector

ok Texas to hold this huge
lection of fine quality
iques at wholesale
ces. Visit us soon
nd for our brochure
learn more about
by circling #23

Clements Antiques of Texas
Phone (214) 226-1520

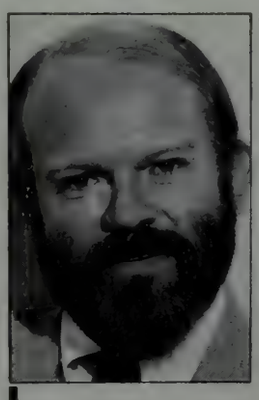


Monthly Auctions

The quality of our monthly auctions has drawn consistent praise. They have become an essential part of the buying schedule of antique dealers

Our reputation for reliability in auctions is among the strongest in the business. Sales are the 2nd weekend of every month. For a sample auction brochure circle #64

Post Office Box 727
Forney, TX 75126



Antique Register Coupon

Let me register you

Just send me this coupon and I will register you with any of the following Antique Dealers. Circle the items you want and include **$1 for handling** and I will do the rest. I will process your requests and forward them to the companies you indicate.

Dear Tad:
Enclosed you will find $ _____ which includes the **$1 for handling** as well as any costs requested. My check is made payable to Tad Gilmore.

1. Free **2.** $10 **4.** $25 **6.** $6 **7.** $2 **10.** $2
21. Free **23.** Free **28.** Free **30.** Free **43.** $6
64. $2 **70.** $3 **87.** $6 **88.** Free **90.** Free

Name _____ Address _____
City _____ State _____ Zip _____

Mail to: Tad Gilmore P.O. Box 42345 San Francisco, CA 94101 (415) 673-3644



Danny Alessandro, Lt
Edwin Jackson, In

1156 Second Avenue, New York, N.Y. 10021
(212) 421-1928 (212) 759-8210

Two entire buildings of display
Member of Art & Antique Dealers League of America

17th century Belgian Black Marble Mantel, removed f
a castle. Width 100". Height (including clock) 93".

Tudor period andirons and tool set.

America's largest fireplace specialists since 1879
Also, antique and reproduction 18th century marble and wood mantel
club fenders, andirons, firescreens and hearth accessories.

CLARK BRONSON BRONZES



Eagle's Conquest 34"H x 23½"W



Bobwhite Burst 16"H x 15"W



Wings Against the Wind 18"H x

If you would like to enjoy any of Clark Bronson's exquisite wildlife bronzes in your home or office, please call or write Janet or Audrey for a free brochure at:

CLARK BRONSON STUDIOS

17 Hitching Post Road A2, Bozeman, Montana 59715 (406) 587-4868

art for life's sake™



arolla chair by atelier L with woven leather

JACK LENOR LARSEN

fabric furniture carpet offices: 41 east 11th street, dept a, ny

Lee Radziwill — The Designer's Choices

NOTED FOR HER traditional style, New York interior designer Lee Radziwill uses two criteria in selecting and assembling objects. One is sentiment, the other, beauty. In the first regard, she believes that small, portable objects can be ideal inventories of memories, preserving moments an individual wishes to keep alive and to remember with special fondness. She says, "It's something in the nature of a personal tableau, I suppose. I treasure things that are associated with a particular occasion: the birth of a child, the opening of a play, a housewarming. These pieces are gifts, mainly, although I do make presents to myself from time to time. Fortunately, most of my friends know my tastes rather well, so the things they give blend with what I have chosen."

In terms of the second category, the designer appreciates it when the emotional value of an object is accompanied by an aesthetic value, as well. Searching for pieces, she considers the world her hunting ground. "Very often I come back from my travels with all sorts of objects that carry appealing associations. Usually their appeal bears some relationship to a particular place and period—another example of sentiment playing a role."


FELICIANO

"Objects must be intimately connected to personal choice," says New York interior designer Lee Radziwill, who feels that both sentiment and an eye for beauty should play critical roles in the selection of accessories for the home.

Lee Radziwill believes that, in essence, her love of objects is simple enough to explain. "I dislike pretentious-sounding theories, people who make elaborate rationales for what are really very obvious and human impulses: the urge to own something beautiful, first of all; and, probably a close second, the sheer pleasure of touching and holding an attractive piece. I can't bear vitrines, for example. To me, a piece must be accessible, always there to be touched and understood in a tactile way. One test of an object's appeal would be to blindfold me and then let me feel the piece in my hand. If it sent a message, either through its shape or the nature of the material, then I would probably be captivated, and want to own it. The display of these objects should look absolutely unpremeditated, by the way—casually scattered around a room. The underlying discipline, of course, will always come from the fact that the objects have been chosen within the framework of a ruling taste."

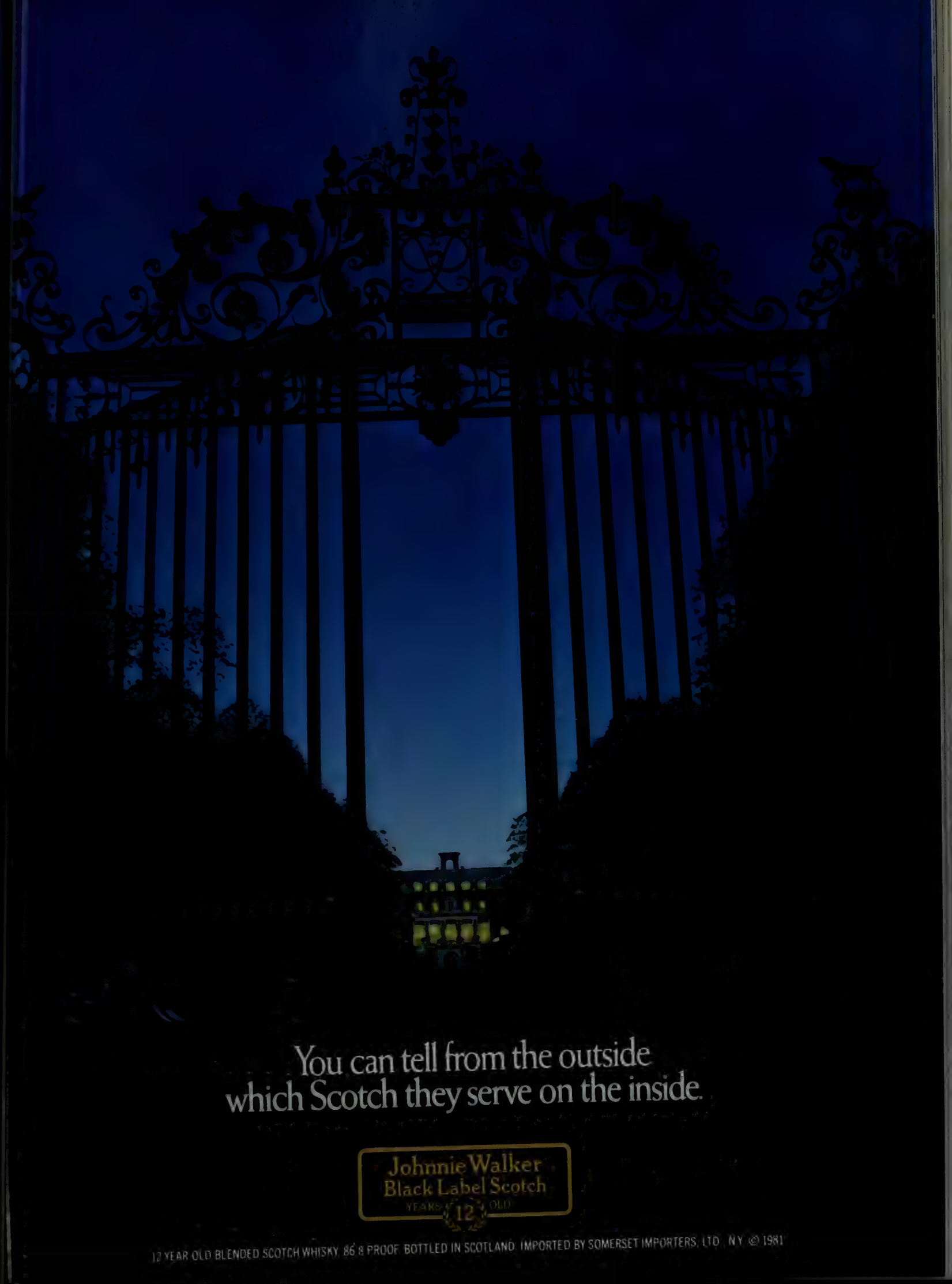

FELICIANO

Drawn to the eccentric exuberance of the Victorian decorative arts, Mrs. Radziwill finds a contemporary equivalent in this English porcelain platter. "The simplicity is perfectly suited to country house décor," she says. "And I love the profusion of hearts, scallops and flowers." The pattern, *Bigouden*, is available at Tiffany & Co. in New York City.


FELICIANO

Nineteenth-century candlesticks from James II, New York, feature a robust combination of bone, ebony and silver. "They have a bold quality," Mrs. Radziwill observes, "and work anywhere a strong focus is required."

continued on page 242



You can tell from the outside
which Scotch they serve on the inside.

Johnnie Walker
Black Label Scotch
12 YEARS OLD

12 YEAR OLD BLENDED SCOTCH WHISKY. 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. © 1981



WOOD-MODE CABINETRY • DEPT. R • KREAMER, SNYDER CO., PA 17833

McCracken Carrousel Collection

AN INVESTMENT IN PRESTIGIOUS DECOR



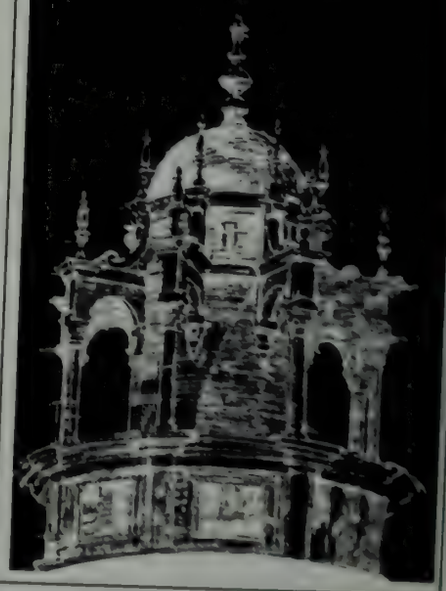
Color Portfolio $8 • Shipping Available • (408) 429-8323
McCracken Carrousel Collection • 1305 Fair Ave., Santa Cruz, CA 95060

The elegance of tradition.

the Mansion on Turtle Creek

A Hotel and Restaurant in the "21" Club tradition.

2821 Turtle Creek Boulevard
Dallas, Texas 75219
214/559-2100
800/527-5432 or 800/323-7500
Member of Preferred Hotels



A Timeless Work of Art in Bronze and Pewter by Philip and Kelvin LaVerne



For information, contact us at *our new gallery.*

Philip LaVerne Galleries, LTD.

110 GREENE STREET, NEW YORK, N.Y. 10012 • (212) PL 2-2090

For illustrated brochure send $5.00 to Dept. C.

Marriage Whirl 22 x 55 x 17—A bronze casting sculpted to form a scroll, inlaid pewter enhanced with natural patinas, depicting an ancient ceremony of great happiness. For the discerning collector.

The Ultimate

Leonardo Courtright

Beverly Wilshire Hotel

IN THE HEART OF LOS ANGELES

Wilshire Boulevard and Rodeo Drive, Beverly Hills, Calif. 90212

(213) 275-4282 800 421-4354; In California 800 282-4804

Member of the Preferred Hotels Association · Represented by HRI The Leading Hotels of the World

Lee Radziwill—The Designer's Choices

continued from page 238

Regarding taste, the designer feels it rises from predilections, from an anthology of interests. In her case, a number of factors are involved, beginning with a love of certain materials: porcelain, vermeil, tortoiseshell—all surfaces that are smooth and glossy; she enjoys the coolness of jade, the intricacy of a carved box. Then there is subject matter. "I love flowers and animals," she says, "so there are representations of both in my selections.



PRUDENCE CUMINGS

From Colefax & Fowler, London, this botanical watercolor by George Oakes caters to Mrs. Radziwill's love of flowers. "His work is custom made and exquisite," she says. "Because of this, though, be prepared to wait some time for completion." Here, auricula—one of the many English blooms favored by the artist—is set against an effectively somber backdrop.

Objects must be intimately connected to personal choice; otherwise, there is no point, unless one is collecting for investment or ostentation, both of which I abhor. To me, collecting is clearly a labor of love."

The designer believes in a rather conservative approach when it comes to the mixing of her favorite materials. "I feel uncomfortable with the idea of gold and silver together. I like to group objects according to function and would not place a sculpture in a sea of china boxes. Even so, I try to

continued on page 244

The Hartmann Casuals. A cover story with a material difference.



A good cover story is an important part of making a case. (Or a garment bag, as the case may be.) And Hartmann's casual luggage has one of the best cover stories around.

Luxurious genuine industrial belting leather, lush Ultrasuede,® strong nylon tweed, durable nylon fisherman's packcloth and rich looking vinyl.

No matter which covering you choose, you're getting a Hartmann. Each has exactly the same quality craftsmanship and attention to detail that has been the hallmark of Hartmann Luggage for over 100 years.

The only difference is the outer covering. The choice is up to you. But, as you might expect, each carries a different cover charge.

Now, let's get right down to cases.

The Hartmann Over, a soft-sided carry-on that fits in the compartments over (or even under) the seats in most jets. It comes in two styles: one with three compartments, each capable of holding the suitframe/hanger which we include, and five additional pockets. Or the other with seven pockets—including one for your newspaper or umbrella.



The Hartmann Over

The Hartmann Hanger. One style has hanging space for four suits or eight dresses. And with its nine individual pockets, you can live for a week or even two or three on what this Hanger can hold. There's also an Overnight Hanger, with four pockets for shorter trips.



The Hartmann Hanger



Nouveau Hobo

Hartmann's **Nouveau Hobo**—sportier, more daring, a little different from the rest. For Nouveau Hobo, we use a special covering combining nylon fisherman's packcloth with a trim of our exclusive industrial belting leather. What's more, Nouveau Hobo is the only collection of soft-sided luggage featuring square corners for greater packability.

You can find a Hartmann Casual that's sure to gratify your material desires at finer luggage and department stores. We suggest a visit to see whether our cover story holds up under your own scrutiny.

Du Pont TEFLON® water & stain repeller

hartmann

We don't cut corners.

Send for a list of your nearest Hartmann dealers, Dept F7

© 1981 Hartmann Luggage, Lebanon, Tennessee 37087

Enamelled Sterling and Gold Art
Not Seen Since The Courts of Kings



Handmade.
Featuring delicate
enamelling
and a blanket
of gold.

At fine galleries
and jewellers
worldwide.

by James Lee

Enquiries Welcomed
1 (800) 828-8888

In California
Call Collect
(714) 560-8598

SúHai™



A new
Breakfront

From the extensive collection of fine reproductions offered by Manheim Galleries New Orleans. Available in three widths: 42½", 81" (shown), and 120". An assortment of oriental porcelain and jade from Manheim's world-renown collection is displayed inside of breakfront.

Manheim Galleries New Orleans
409 Royal St., New Orleans/504-568-1901

Lee Radziwill—The Designer's Choices

continued from page 242



FELICIANO

Similar to Venetian glass, these 19th-century decanters are actually of British origin. "They have such a wonderful quality of surface," the designer says, "and I prize tactile value highly." Their sparkle and curved shape are also worthy attributes, she feels. "With excellent lighting, they come across as a pair of glistening jewels." From James II, New York City.

avoid too much massing; otherwise, things start looking like a display in a shop window, rather than a home."

The appeal of certain periods is another subject that engages Lee Radziwill. "I admire the eighteenth century—who doesn't? But I consistently find that pieces I like turn out to be nineteenth century. It's easy to see why. It was a period during which much of the world was explored and settled, one in which Europe—especially England—was discovering the exotic cultures and materials of Asia and Africa. It was a time when all sorts of influences were meeting and commingling, resulting in a wonderful cross-referencing of time and place and style."

To Mrs. Radziwill, the most intriguing nineteenth-century pieces are likely to be found in England—a country she returns to again and

continued on page 246


MANUEL CANOVAS
THE FABRIC COLLECTION
D & D BUILDING, 979 THIRD AVENUE
W YORK, N.Y. 10022 (212) 879-8080
SHOWROOMS: ATLANTA, CHICAGO, DALLAS, DENVER, HOUSTON, LOS
ANGELES, MIAMI, PHILADELPHIA, SAN FRANCISCO, SEATTLE, TROY (MICHIGAN)



The Chivas Regal of Liqueurs.

Chivas Brothers make the world's finest Scotch.
And the same renowned Chivas quality and tradition goes into its equally-regal Lochan Ora Liqueur. With a unique taste all its own. Lochan Ora is to be lingered over—sipped slowly, savored fully. It's expensive but, then, good taste invariably is.

Lochan Ora.

The Imported Liqueur from Chivas Brothers.

70 PROOF • IMPORTED BY GENERAL WINE & SPIRITS CO. N.Y. N.Y.

Lee Radziwill—The Designer's Choices
continued from page 244

again. "Of course, I lived there for twenty years. I've been very much influenced in my work by the English style, especially English country style. In my opinion, absolutely no place in the world is more exciting and stimulating than London, when you are shopping for antiques or simply for the rare and the eccentric. These are great English qualities—that sense of the strange, the bizarre, the off-the-beaten-track. And that



FELICIANO

This 19th-century oil by French artist Alfred de Druex intrigues Mrs. Radziwill with its delicate portrayal of a horsewoman and her pets. "The French school tends to be more crisp, more elegant than the English," the designer declares. "And in this case, the canvas is rather small and falls neatly into the category I call 'portable objects.'" From Didier Aaron in New York City.

doubles back on my interest in the nineteenth century. The Victorians were inveterate collectors, coming back from the far corners of the globe with all sorts of souvenirs."

Lee Radziwill personally discounts Paris as a place for finding objects. "French shops are formal; they don't encourage browsing. To me, there is great pleasure in just looking, dawdling, and being offered a cup of tea, as often happens in London. New York is stimulating, but among shop owners there is not enough of that

continued on page 248

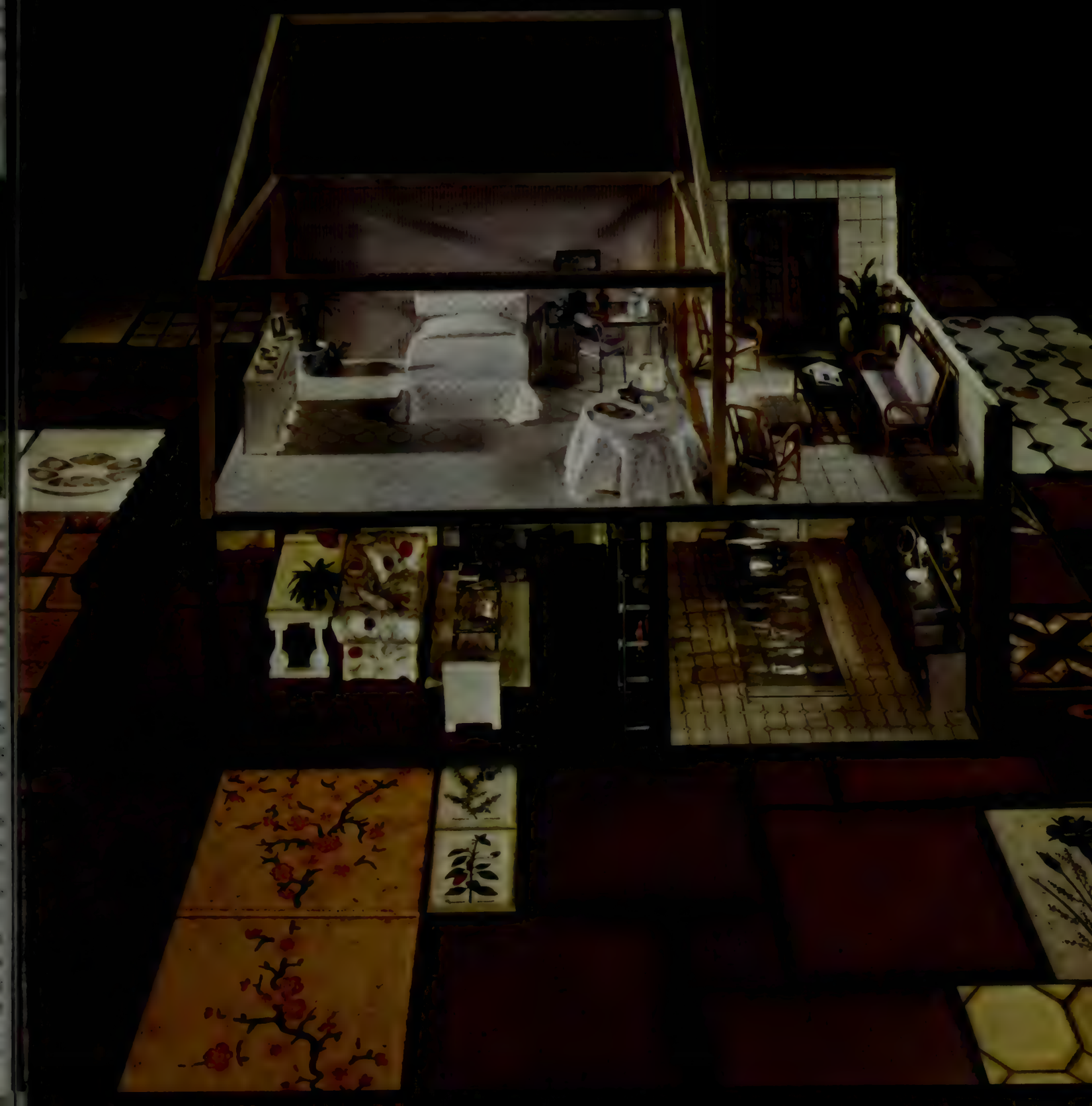
There's more to tiles than kitchens and baths.

VILLEROY & BOCH

The world's largest ceramic producer

For hundreds of years, ceramic tile has been the preferred material in kitchens and bathrooms. After all, ceramic tile is extremely durable, adds value to the home, and comes clean with simply soap and water. But when you consider all the advantages of ceramic tile, and see the designs, colors and textures available from Villeroy & Boch's selection, it's obvious why tile is ideal for the entrance hall, the living room, the dining room, the bedroom, the patio.....

VILLEROY & BOCH (USA) INC., PO Box 103 AD, Pine Brook, NJ 07058 (201) 575-0550,
3111 East Mira Loma Avenue, Anaheim, CA 92806 (714) 632-9770.
In Canada: CERATEC INC.



WILSHIRE HOUSE



The Ultimate
Condominium
From $1,500,000
to $11,000,000

Furnished Models
(By Appointment Only)

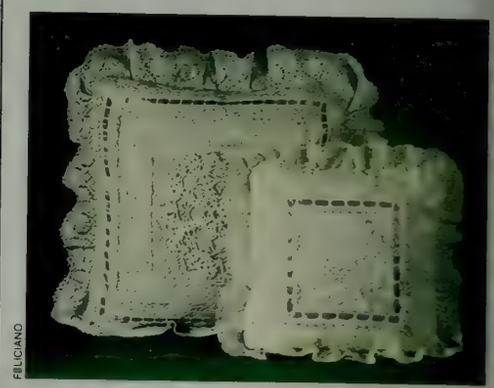
Wilshire House · 10601 Wilshire Boulevard
Los Angeles, California 90024 · (213) 274-7811

Lee Radziwill—The Designer's Choices

continued from page 246

wonderful English sense of simply enjoying the object and showing it to a customer." What the designer does feel can be learned from the French is their love of mass, of crowded elegance. "They believe that you can never have too much garniture on a mantel, that clutter can be a joy."

Color is not really a significant factor to this designer; not, at least, in the sense of being impelled to choose pieces that harmonize. "I care more about portability. I want to be able to take a favorite piece on my travels. On the other hand, I certainly like a particular family of hues: rose, lilac, warm tones. Yellow is a color that never seems to cross my mind, though I love the soft glow of vermeil."



FILLICIANO

Antique-lace pillows from Brook Hill in New York City epitomize Mrs. Radziwill's taste for Victoriana. "These pieces are comfortable and feminine," she says. "I use them to add a personal note to my surroundings when I travel."

Finally, the designer finds the three-dimensional aspect of objects highly satisfying. "I love my card case collection, yet it seems there is something missing about it. The pieces are flat and don't lend themselves well to being touched, and understood through their shapes. To me, the most attractive thing about an object is the fact that it can be observed from all sides, held up to the light and looked at as a completely integrated shape." Certainly Lee Radziwill's forthright opinions on objects share this dimensionality, and reveal, as do her choices, a roundness of taste and the fullness of a personal vision.

—David Halliday

têntura:

THE SUBTLE ESSENCE OF TEXTURE



Fine handscreened wallcoverings and fabrics. Available through interior designers and wallcovering shops around the world. Please send $1 for our color brochure with samples. MITCHELL DESIGNS • PO BOX 831 • CULVER CITY CA 90230-0831

24 K GOLD SOLITAIRE TABLE • CAHILL RUBEN LTD.

ART GLASS • PHOENIX STUDIOS LTD.

Goebel

The Remarkable Porcelains of Laszlo Ispanky

"Abigail." An open edition. 8¾ inches high. $485.



Kruckemeyer & Cohn
309-311 Main St.
Evansville, IN 47708
(800) 457-3536

Thalheimer's
2095 E. Tamiami Trail
Naples, FL 33942
(813) 774-4666

Derbyshire's Gallery
124 La Mirada Blvd.
La Mirada, CA 90628
(213) 921-3476

For additional information and color brochure, write to: Goebel, P.O. Box 525, Dept. AD210I, Tarrytown, N.Y. 10591.

Also available in Canada.



The beautiful look in home refrigeration

SUB-ZERO

SUB-ZERO FREEZER CO.
P.O. Box 4130
Madison, WI 53711
608/271-2233

send for colorful brochure

Elegant yet versatile, the all refrigerator and all freezer Sub-Zero models featured above are true built-ins that fit flush with base cabinets. Providing a combined storage capacity of 41 cu. ft., these like all Sub-Zero built-in units will blend with any interior by accepting front and side panels to complement any decor. Other combination models, up to 31 cubic feet, are available including side-by-side, over-n-under in widths of 30" to 48". Sub-Zero also offers several undercounter models and ice-makers. All units are factory tested for total performance. Available in Canada.

Saving your back issues? Slipcases keep them neat and dust free!

A. Soft slipcase provides padded protection. Coffee-color vinyl is stamped in gold. Two cases hold 12 issues of Architectural Digest. 7.95

B. Clear acrylic slipcase gives dust-free storage with contemporary styling. Two upright cases hold a complete year of Architectural Digest. **$22**



ARCHITECTURAL DIGEST

SELECTIONS

Dept. A602 8460 Higuera Street
Culver City, CA 90230

Name_____
A602

Address_____

City_____

State_____ Zip_____

_____ (quan.) # 50051 Soft Slipcase 7.95 (1.65 shipping and handling per item)

_____ (quan.) # 50000 Clear Slipcase **$22** (2.25 shipping and handling per item)

Charge my:
☐ Master Card® ☐ American Express®
☐ BankAmericard Visa®

_____ Exp. date_____
(card no.)

Signature_____
(if charging) **A642**

_____ Check payable to Architectural Digest Selections (add 6% sales tax if delivered in Calif.)

It's easy to order by phone. Call toll free 800-421-4448.

Mon-Fri 7 am to 7 pm Sat 7 am to 1 pm Pacific time. In California call 800-252-2701. Credit card orders only. Offer good in USA only. Allow six weeks for shipment. Items may be shipped separately.



Kentshire Galleries

37 EAST 12TH STREET, NEW YORK, NEW YORK 10003 (212) 673-6644

UNITED STATES SILVER COMPANY

We offer major collections of
English formal and country furniture,
Oriental furniture, paintings,
porcelains, and accessories
on eight gallery floors
comfortably arranged
for your careful inspection.

New York's leading showcase for the professional buyer of antiques.

Finally, Something Beautiful Comes Easy

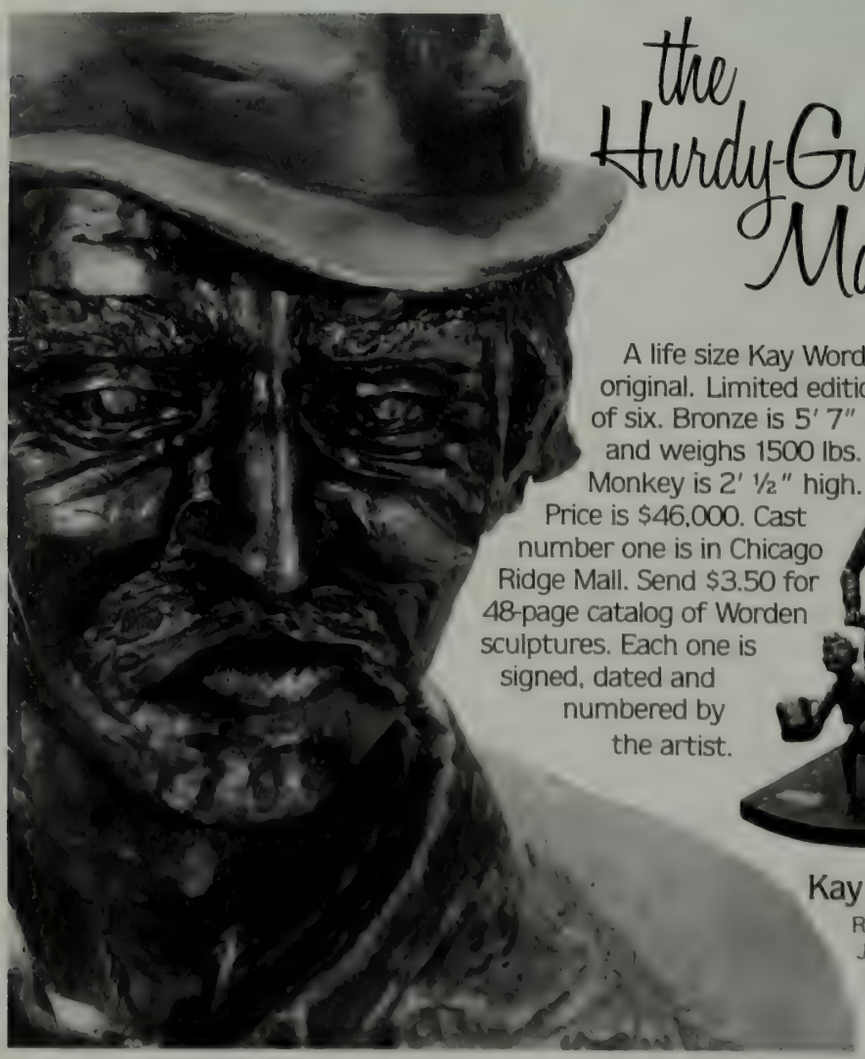
Focal Point's exclusive Endure-all™ material provides the beauty you expect with the benefits you need:
• Crisp detail • Lightweight • Factory primed • Paintable • Stainable • Sawable • Nailable • Fire-retardant • Affordable • Shippable • Weather-resistant

Presenting the first documented American Nineteenth Century Collection of historic mouldings for yesterday, today, and tomorrow endorsed by the Victorian Society in America.



Focal Point Inc.

Dept. A2-3, 2005 Marietta Road N.W., Atlanta, Georgia 30318 (404)351-0820
Send $2.50 for color brochures.



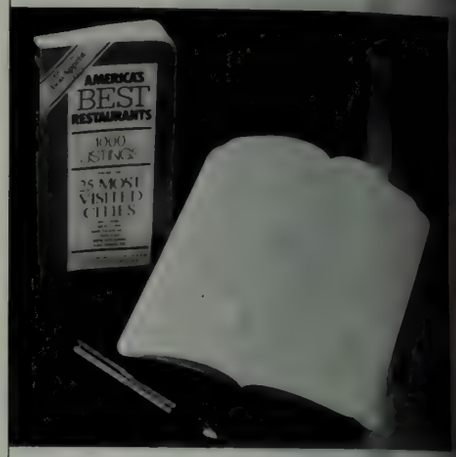
the Hurdy-Gurdy Man

A life size Kay Worden original. Limited edition of six. Bronze is 5′ 7″ high and weighs 1500 lbs. Monkey is 2′ ½″ high. Price is $46,000. Cast number one is in Chicago Ridge Mall. Send $3.50 for 48-page catalog of Worden sculptures. Each one is signed, dated and numbered by the artist.

Kay Worden
RR #2, Box 1
Jamestown,
RI 02835

Bon Appétit

GUIDE TO AMERICA'S BEST RESTAURANTS



A must for every traveler, thi national guide puts America best restaurants at your fingertips ith 1,000 impartial listings chose by *Bon Appétit* subscribers natiowide. Ratings for food, service, amlence and value. Choose the natiol guide with the 25 most-visite cities or one of the 12 individal city guides now available.

ARCHITECTURAL DIGEST **Selecons**
Dept. A602, 8460 Higuera Street
Culver City, CA 90230
(Indicate quanaty)

_____ #50206 National Restaurant Guide .95 ($1.10)
_____ #50208 New York $3.95 (1.00)
_____ #50211 Atlanta $3.95 (1.00)
_____ #50212 Chicago $3.95 (1.00)
_____ #50218 Houston $3.95 (1.00)
_____ #50219 Boston $3.95 (1.00)
_____ #50221 Miami $3.95 (1.00)
_____ #50207 Los Angeles/Palm Springs $3.95 (1.00)
_____ #50209 San Francisco $3.95 (1.00)
_____ #50210 Dallas/Fort Worth $3.95 (1.00)
_____ #50216 Las Vegas $3.95 (1.00)
_____ #50217 Baltimore/Washington $3.95 (1.00)
_____ #50220 New Orleans $3.95 (1.00)

Please add amount indicated () for apping and handling per unit shipped.

Name _____
Address _____
City _____
State _____ Zip _____

☐ Check payable to *Architectural Digest* Selections (add 6% sales tax if delivered in Calif.
☐ Charge my:
☐ MasterCard ☐ Americanxpress
☐ Visa ☐ Diner's Club Exp. Date _____
Card No. _____
Signature _____
(If charging)

It's easy to order by phone
Call toll free 800-421-4448
Mon-Fri 7 A.M. to 7 P.M., Sat 7 A.M. to P.M., Pacific time. In California call 800-252- credit card orders only. Offer good in U.S only. Allow six weeks for shipment. Items may be shipped separately.


Brunschwig & Fils, Inc.
410 East 62nd Street • New York, N.Y. 10021 • Through decorators and fine stores
METROPOLIS



"LOVERS IN THE PARK" (Available in matte or glaze finish) 11½" © 1982 WEIL CERAMICS & GLASS, INC

Authenticity guaranteed by the distinctive Lladro trademark on the base

Send $25.00 for full color Collectors Catalogue

Exclusive importers Weil Ceramics and Glass Inc., 303 Paterson Plank Road, Carlstadt, New Jersey 07072

Why Pay Retail?

Enjoy savings to 40% on selections from 50 high-end houses.



Mallory's Ltd.

P.O. Box 1150 — 2153 Lejeune Blvd
Jacksonville, North Carolina 28540

Toll Free Quotes: 1-800-334-2340

NAME

STREET ADDRESS

CITY

STATE

ZIP PHONE

I'm interested in dramatic savings on fine furniture. Enclosed is my check for:

____$5 for Contemporary brochures

____$6 for 18th Century brochures

____$5 for French & Oriental brochures

____FREE information on all savings

Allow 3 weeks for delivery

1/1082

Acrylic reading stand shows off current issues.

Clear acrylic reading stand showcases a current issue of Architectural Digest and provides handy storage underneath for back issues. 21.95



ARCHITECTURAL DIGEST

SELECTIONS

Dept. A602
8460 Higuera St., Culver City, CA 90230

NAME _____ A602

ADDRESS _____

CITY _____

STATE _____ ZIP _____

(Indicate quantity)

_____ # 50003 **Reading Stand** **$21.95** ($2.25 shipping and handling per item)

[] Check payable to Architectural Digest Selections (add 6% sales tax if delivered in Calif.)

[] Visa [] Mastercard [] Diners Club [] American Express Exp. Date _____

Card # _____

Signature _____
(if charging)

It's easy to order by phone. Call toll free 800-421-4448.

Mon.-Fri. 7am-7pm. Sat. 7am-1pm. Pacific time. In California call 800-252-2071. Credit card orders only. Offer good in USA only. Allow six weeks for shipment. Items may be shipped separately

Announcing a new work by



Bronze

J. Seward Johnson, Jr.

For brochure and information contact:
SCULPTURE PLACEMENT
P.O. Box 9709, Dept. AD-2 · Washington, D.C. 20016 · 202-362-9310
LIFESIZE FIGURES PRODUCED IN LIMITED EDITIONS OF SEVEN OR LESS

Keith Irvine in Indonesia

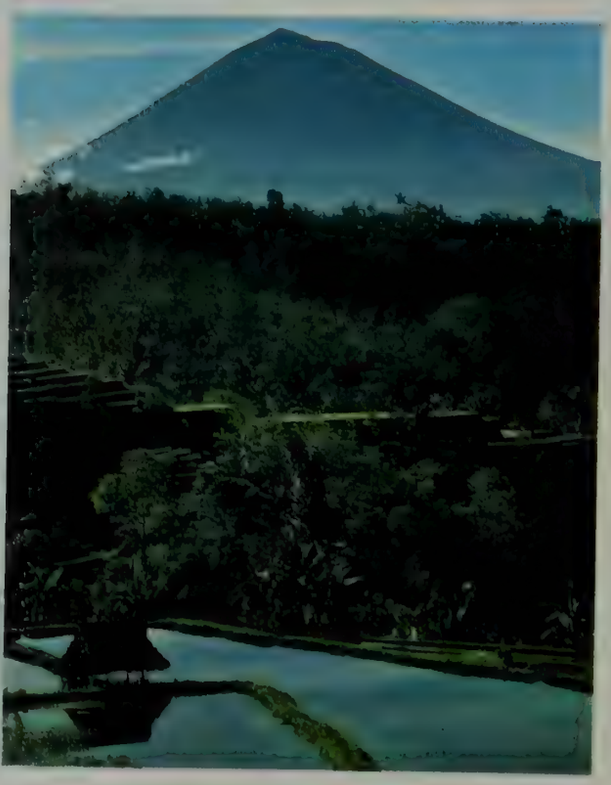
"I HAD ONE REASON for going to Indonesia," proclaims Scottish-born interior designer Keith Irvine. "As a child, I lived in Malaya because of my father's business, and when I was about nine we sailed through the Malacca Straits on a little schooner, from the northern part of Malaya, down one side of Sumatra, all the way to Java. Ever since then, Indonesia has stayed in my mind as the most incredible place I've ever seen." The mountainous coastline along the straits—jungles tumbling into blue water—captured the essence of the islands for Mr. Irvine. "It was like a Tarzan movie," he says, "with an escarpment I wanted to climb to reach the magic world on top. Since then I've longed to see what I found so fabulous when I was young."



FELICIANO

Drawn to the mountainous splendor of Indonesia, New York interior designer Keith Irvine revisited the country he knew as a boy. "To return is to experience entirely new vistas," he says. "I'm intrigued with the multifaceted vigor of the architecture and decorative arts."

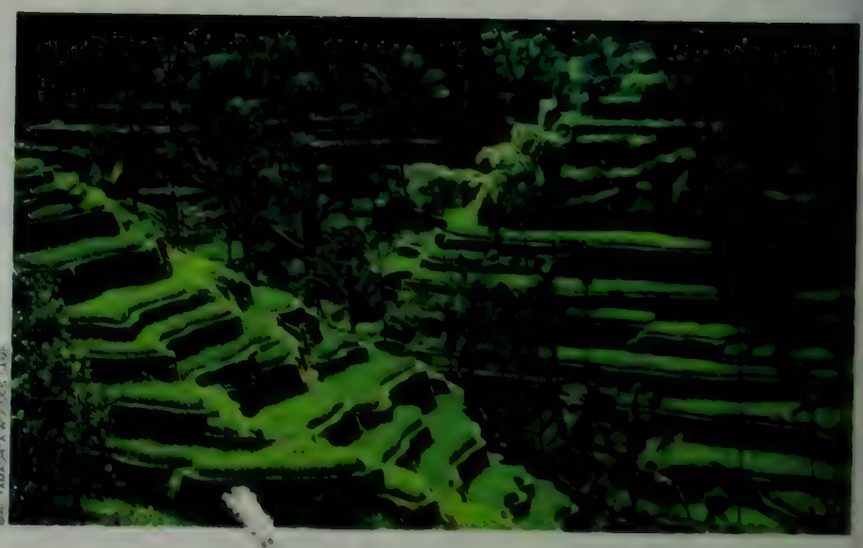
Indonesia, the largest island state on earth, comprises more than 13,000 islands, of which Sumatra is the second largest. A no-frills traveler when necessary, Mr. Irvine was happy to forego some of the amenities in order to enjoy the raw beauty of that island. "Sumatra is sliced in the middle by the equator, so the vegetation is lush and tropical," he recounts. "Wildlife abounds, from tigers to gibbons. I crossed the island by motorbike, since renting a car is not advisable. In sum, Sumatra is an island for roughing it. It's an island of adventure."



ROBERT FRERCK WOODFIN, CAMP



MICHELANGELO DURAZZO/MAGNUM



ABOVE: A mere shadow in the distance, Mount Agung, in Bali, presides over the tangled vegetation and shimmering rice terraces of the island. Fascinated with the dense foliage, Mr. Irvine treasures this untamed aspect he loved as a child: "It was like a Tarzan movie," he recalls, "with an escarpment I wanted to climb to reach the magic world on top." ABOVE RIGHT: Certainly the mystical site of Borobudur on Java embodies this childhood vision. Its mountains of carved stone, massed in nine circles, overlook shifting cloudscapes. RIGHT: Slopes, shaped with meticulous economy, remain faithful to the contours of the Balinese terrain.

continued on page 260

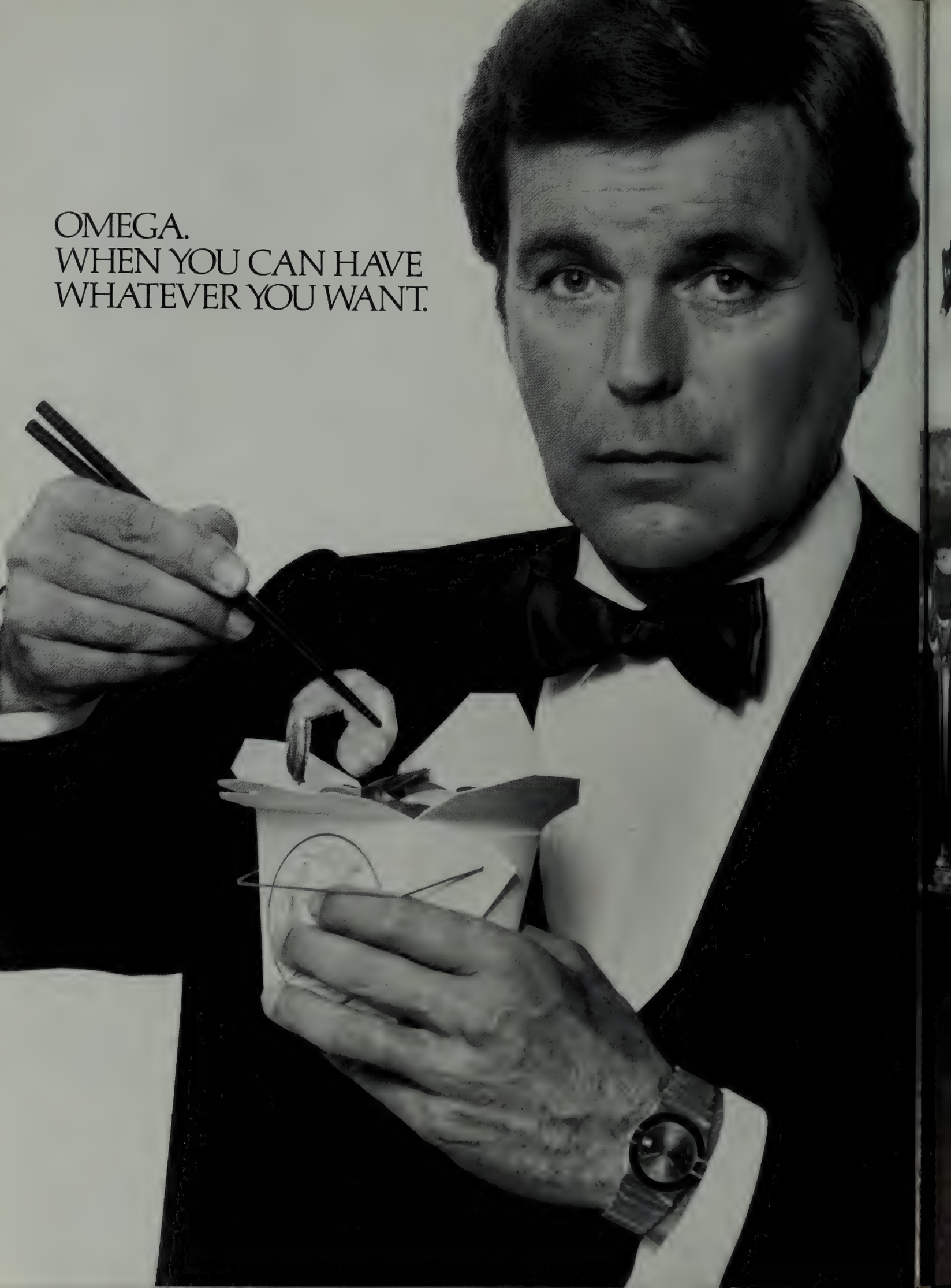
Living well is the best revenge.



B and B

The drier liqueur. Imported from France.

© 1982 80 PROOF IMPORTED FROM FRANCE JULIUS WILE SONS & CO LAKE SUCCESS, N.Y. 11042


OMEGA.
WHEN YOU CAN HAVE
WHATEVER YOU WANT.





Introducing the Omega Manhattan. The finest Swiss quartz chronometer money can buy.

Water-resistant. Available in stainless steel and gold, 18K gold, or stainless steel.

To find out where you can acquire one, write to us. We're at 301 East 57th Street, New York, New York, 10022.

Two floors above Rolls Royce.

Ω
OMEGA®

In Canada, write to: Omega Watch Company (Canada) Ltd./Ltée., 70 Wynford Drive, Don Mills, Ontario M3C 1J9.

Keith Irvine in Indonesia
continued from page 256



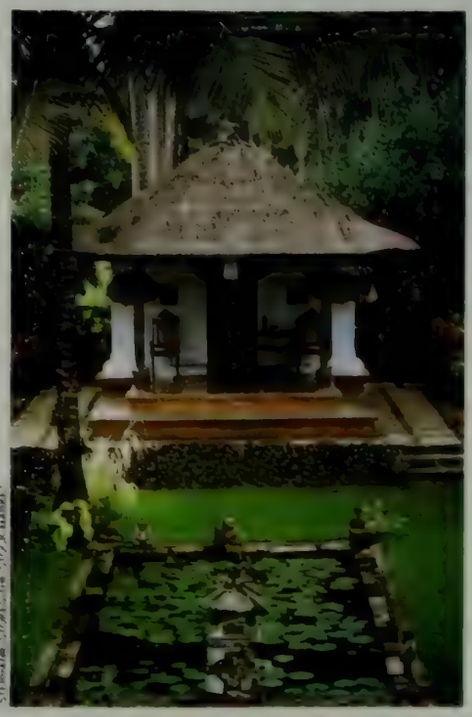


ABOVE: An echo of the Dutch East India Company's flourishing export trade, Jakarta's historic port of Old Batavia presents an array of renovated colonial warehouses, now used for offices. Mr. Irvine finds these an aesthetically pleasing diversion from the more exotic architectural traditions of Bali. RIGHT: A thatched house on stilts epitomizes the type of cottage the designer enjoys staying in at the Tandjung Sari hotel. "The cottages have tile floors, batik-covered walls, and enormous Chinese-style beds," he comments. BELOW: A gazebo, made of coral, stands near a lily pond at Batu Djimbar.

Sumatra has more than fifty active volcanos. Mr. Irvine climbed to the top of one, and recalls, "It was completely barren, just like a moonscape." The night before the climb, he stayed in the private guest house of friends. "My room was right on the water, and the wooden bed was built into the wall. I remember the hibiscus and frangipani on my terrace. And I remember the dawn and the sunset," says the designer. "They were beautiful beyond Technicolor."

While Sumatra's natural beauty lived up to Mr. Irvine's childhood memories, Java appealed equally to his aesthetic sense. "The harbor in the capital city of Jakarta is filled with marvelous old-fashioned painted ships from all over Indonesia," he says. "The harbor is part of Old Batavia, a restored area full of wonderful Dutch colonial warehouses."

The designer, whose New York office looks like the sitting room of an English country house, filled with mementos from exotic lands, prefers hotels that reflect the country he is visiting. The Borobudur Intercontinental in Jakarta, a group of traditional Javanese buildings set in a courtyard and gardens, was his base.



He found the service first-rate, "with every convenience at the end of the telephone. The hotel has a Chinese restaurant and an Indonesian restaurant," he says. "Both are very good. The Indonesians are famous for *nasi goreng*—their version of paella, served with a fried egg on top."

The arts and crafts of Java, and the artisans' use of color, made a strong visual impact on Mr. Irvine. He was especially impressed with the look o the tiles made there. "They're neithe typically Mediterranean nor terra cotta," he explains. "They're crudel made, highly glazed and closer i feeling to something Persian. The co orations go from oxblood throug purple to blue-brown against an of white background. I'd love to us them against textured walls." The de signer found Jalan Surabaya in Ja karta a good street for browsing o buying tiles and pottery. He suggest bargaining at the market stalls, bu shipping home via the hotel or ai line. "The Javanese also make inte esting wall treatments by coverin woven palm with stucco. This tech nique made me think about mixin sand with paint and then applying to a wall treatment I often use– woven palm laminated onto plastic.

Java, of course, is also the home o batik. "I found that the best shop fo batik was in a small seaport tow called Cirebon, about a two-hou drive from Jakarta. The Ibu Masin Studio there has pieces with subtl colorings—slightly faded pastels. also like the Oey Soe Tjoen shop i the nearby town of Pekalongan." Be fore that side trip, Mr. Irvine suggest

continued on page 26



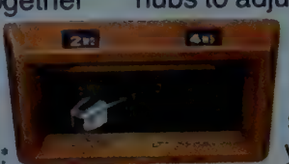
Anyone who'd call Wagoneer a station wagon has obviously never driven one.

Any similarity between the Jeep Wagoneer and a conventional two-wheel drive station wagon is purely coincidental.

Because no conventional full-size wagon gives you the



Wagoneer's four-wheel drive traction and security, together with Wagoneer's two-wheel drive economy... better EPA estimated MPG than any full-size two-wheel drive wagon.* Add to that the comfort and luxury you'd expect to find only in the plushest automobiles, and it's hard to call Wagoneer anything but *beautiful.*



Introducing Selec-Trac.

Now Wagoneer offers even more convenience: two-wheel drive or full-time four-wheel drive at your fingertips. No wheel hubs to adjust. And no need to leave the driver's seat. Just flick the dash-mounted Selec-Trac switch, and you're on your way.

Two-wheel drive for improved fuel economy. Four-wheel drive for sure traction in rain, sleet or snow, either on-road or off-road...even at faster highway speeds.

So why drive a conventional wagon when you can drive the Ultimate Wagon. Jeep Wagoneer Limited.

18 EST* EPA MPG 25 HWY EST

Jeep® Wagoneer Limited. The Ultimate Wagon.

AT AMERICAN MOTORS

*Use these figures for comparison. Your results may differ due to driving speed, weather conditions and trip length. Actual highway mileage lower.

Jeep Corporation, a subsidiary of American Motors Corporation.



Kittinger Furniture. Unequaled workmanship for those who cherish the *true* beauty of tradition.

Send $8.00 for 180-page "Library" including Kittinger designs, *Williamsburg*® Furniture and other historic reproductions to Kittinger, 1905D Elmwood Ave., Buffalo, N.Y. 14207.

KITTINGER

Boston, New York, High Point, Atlanta, Miami, Buffalo, Chicago, Dallas, Denver, Los Angeles, San Francisco, Seattle, Vancouver BC



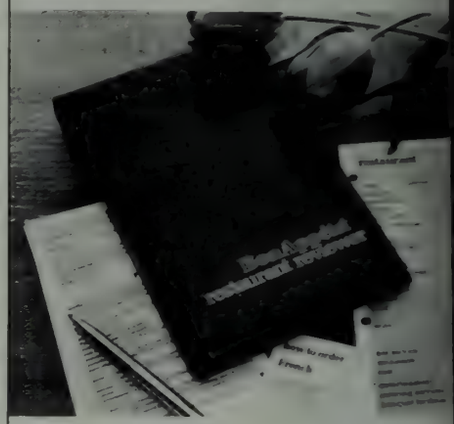
Eighteen karat yellow gold or platinum bands.
Philip Monroe©Design

PHILIP MONROE JEWELER

527 Pine Street Seattle 98101 (206) 624-1531

Registered Jeweler, Certified Gemologist, American Gem Society

Rate your favorites with the Restaurant Reviewer.



You've found the most fabulous cioppino in the city and don't want to forget where. Note it in the *Bon Appétit* Restaurant Reviewer, along with the date, the restaurant's address, phone number, and other facts you want to remember. Loose-leaf pages include Diner's Dictionary and index organized by type of cuisine. **$12.95**

ARCHITECTURAL DIGEST SELECTIONS

Dept A602
8460 Higuera Street,
Culver City, CA 90230

Name _____
A602

Address _____

City _____

State _____ Zip ____
(Indicate quantity)

___ #50205 Restaurant Reviewer $12.95
($1.25 shipping and handling per item)

☐ Check payable to Wilshire Marketing Corp. (add 6% sales tax if delivered in California)

☐ Visa ☐ Diners Club ☐ MasterCard
☐ American Express Exp Date _____

Card # _____

Signature _____
(must be signed to be acceptable for charging)

It's easy to order by phone. Call toll free 800-421-4448.
Mon-Fri. 7 A.M.-7 P.M. Sat. 7 A.M.-1 P.M. Pacific time. In California call 800-252-2071. Credit card orders only. Offer good in U.S.A. only. Allow six weeks for shipment. Items may be shipped separately.

rchitecturalDesignsInternational

architectural planning and interior design







os angeles and houston 8917 dorrington avenue los angeles california 90048 (213) 278-5662

Keith Irvine in Indonesia
continued from page 260


CARL PURCELL


LUIS VILLOTA/THE STOCK MARKET

visiting the G.K.B.I.—the batik federation—and the shops along Jalan Sudirman in Jakarta.

One of Keith Irvine's favorite museums in Jakarta is the Ceramics Museum in Fatahillah Square, home of ancient Indonesian artifacts and eighteenth-century porcelain. "But I was most fascinated," he says, "by the wood furniture covered in very thin sheets of silver hammered into designs—almost a thin suit of armor over a chair." The work is still done about one hundred miles from Jakarta, in the town of Bandung, reachable by train or plane. "There, in the highlands," Mr. Irvine says, "the Dutch built wood houses in a kind of grand European style."

Aside from his adventurous motorbike ride through Sumatra, Mr. Irvine preferred the train as his mode of transportation in Indonesia. He took the train from Sumatra to Java—part of that trip was by ferry—and from Jakarta to Yogjakarta. "The dining cars all have *nasi goreng*, and also *saté*—grilled meat cooked on a skewer. But be careful! It's quite spicy." A memorable image stayed with him: the train seats covered with freshly cleaned and pressed antimacassars. "Beautiful white voile set against dark wood and velvet—that's what I particularly remember."

Of all the cities in Indonesia, Yogjakarta stands out in Mr. Irvine's mind as the most characteristically Indonesian. Here, the designer's penchant for local flavor led him to the Mutiara hotel, formerly a sultan's palace, set in a garden. "It's so full of atmosphere you can forgive the little flaws," he says. "The rooms have lovely Dutch colonial furniture, beautiful floors, ceiling fans, and wonderful shutters intricately carved out of solid teak, usually in designs with a Hindu theme. I think the shutters are definitely worth collecting."

Indonesian artworks are invariably linked with the islanders' proclivity for telling a good tale. "It's this dramatic aspect I find so intriguing," Mr. Irvine observes, whether admiring 9th-century musicians on the weathered temples at Borobudur (above, left), or delicate scenes featured on Java's masterful batik paintings (above, right). "These dyed fabrics incorporate motifs that are unique artistic expressions of the islands," the designer explains. Puppets (below), another indigenous art form, enact haunting heroic epics in the Indonesian *wayang purwa*, or shadow plays.


MIKE YAMASHITA-WOODFIN CAMP

Keith Irvine also recommends the shops on Jalan Malioboro in Yogjakarta, for carved, gilded wooden chests once used to store medicinal herbs. He hired a car and driver for the short trip to the town of Mas, where the Adil store carries carved shutters. "Mas also has a museum for primitive paintings by Dutch expatriates of the thirties and forties; many galleries sell copies of the originals."

Indonesia is famous for the performing arts, and Mr. Irvine was impressed with a dance called the *kimbal*. Some fifty men create the music by chanting, and also act as "extras." "They are elephants on which the main characters ride; they're soldiers in battle; they form a dragon that swallows the main characters, by crouching along the floor and undulating in unison." The designer also noted the costuming—a touch of red highlighting black and white sarongs. "I can imagine translating that into a room; using black and white and putting a slash of red through it."

Bali has fascinated many travelers, and Mr. Irvine was not immune to its charms. He calls the interior of the island "one of the most beautiful, innocent places in the world. It's all terraced with rice fields, and seems more

continued on page 266

METAXA SEVEN STAR. A STEP ABOVE COGNAC.



92 Proof Imported by Fleischmann Distilling Co., Lake Success, N.Y.

a LEGACY of STYLE:

Superb resort townhomes in a setting of historical elegance.

Virtually the last of the original Scottsdale estates— a 1936 hand-built masterpiece of territorial architecture is now fully restored after four years' careful research and loving craftsmanship. With 37 exquisite townhomes now complete, Casa Blanca, Arizona stands ready to resume her history as an oasis for the world's elite—an address of distinction in an area noted for its handsome residences—and handsome gentry.

A richly-detailed brochure, outlining Casa Blanca's colorful history, award-winning restoration and estimable appointments may be obtained simply by writing to the address below. Address inquiries to:

CASA BLANCA
ARIZONA

5101 North Sixty-Sixth Street
Scottsdale, Arizona 85253
Attn: Mr. John Amoroso
(602) 957-2140/(602) 946-6245

Your personal inspection of the property would be most welcome and enlightening. *Make plans to visit this season.*

The Arizona Water Commission cannot now certify as to a 100-year water supply. For more information see the Arizona Subdivision Public Report.

George W. Christensen & Associates, Architects, AIA.
Listed as an Historical Place, City of Scottsdale, Arizona.
Candidate for the National Historical Register. An Adult Community.



Copyright © 1982, A.F. Payne Photographic

DESIGNER'S TRAVEL NOTES

Keith Irvine in Indonesia
continued from page 264

green than Ireland." He considered Sanur Beach "overbuilt," but found the Tandjung Sari hotel an oasis: "You have a cottage on stilts—the traditional Balinese house—all to yourself. The cottages have tile floors, batik-covered walls and enormous Chinese-style beds built into the wall." Even the handcarved eighteenth-century doors were striking: "I might use a door like that mounted as a table in a country house," the designer



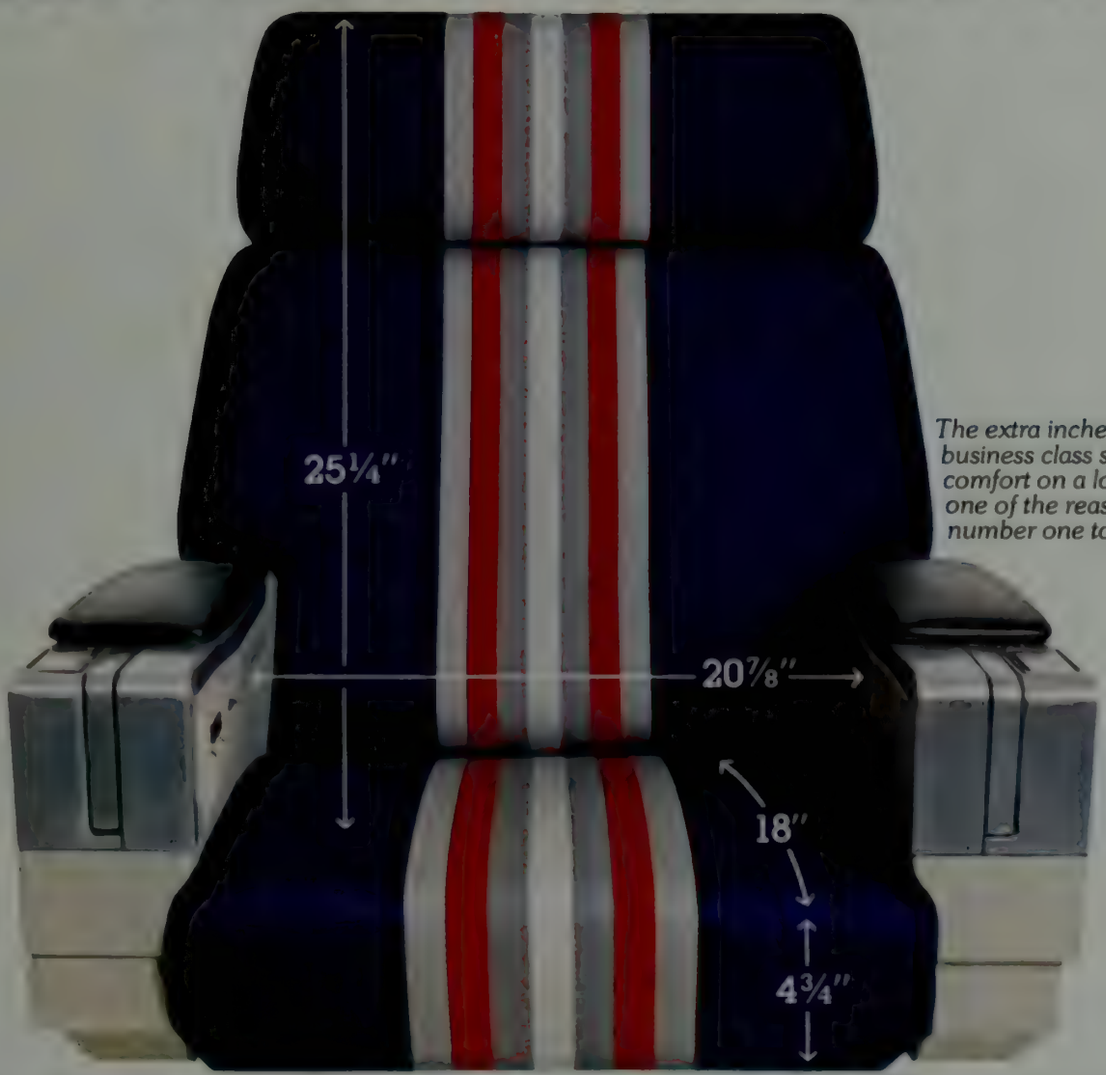
Known as "the island of a thousand shrines," Bali has a multitude of temples that "preserve the ancient traditions," says Mr. Irvine, "and guard against the demons from the sea."

says. Another detail caught his eye: "Different flowers are placed on each step leading up to the porch. These arrangements are a mixture of natural palm woven into fantastic shapes with local flowers—all those enormous tropical blossoms that look like they might eat you!" he jokes.

In the daily life of Bali, Mr. Irvine notes, "the women do almost everything—raise the children, tend the fields and the animals, and still look as though they've stepped out of a glamorous tropical movie. They wrap themselves in marvelous sarongs of different colors—perhaps worn with a hot pink top or gaudy black jacket, tied at the waist with peacock blue; their black hair is swept atop their heads. The picture that stays in my mind is a woman dressed in black, shocking pink and purple, walking like a goddess down the road as she leads four cows on a long rope."

—Dena Kaye

Why is TWA number one to Europe? Have a seat and find out.



The extra inches on our 747 business class seat add extra comfort on a long flight. That's one of the reasons we're number one to Europe.

Our Ambassador Class[sm] seat is the most comfortable business class seat to be had.

There are only six of them across the Ambassador Class cabin on all our 747's. With more recline, and more legroom, than ever before.



Fewer seats and wider aisles add up to more spaciousness than any other business class cabin.

But our seat is just one of a host of reasons we're the number one host across the Atlantic.

Take our Royal Ambassador[sm] Service. A First Class that sets the standard. With free cocktails, assorted vintage wines and brandies, and a range of entrees presented with a style of service that's warm and personal.

And after your sumptuous meal, you can lie back in our 747 Sleeper-Seat.[sm] It stretches out when you do—the length of three full windows. Put your feet up for a good flight's sleep.

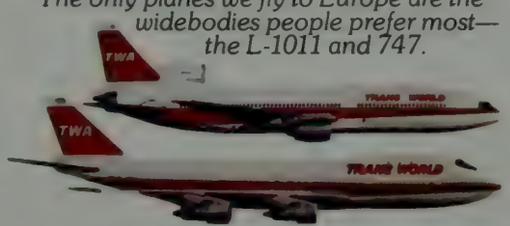
Consider our aircraft. Only 747's and L-1011's, the widebodies people prefer. We fly them nonstop to more cities in Europe than anyone.

We offer conveniences on the ground too—like Airport Express,[®] which can give you all your boarding passes in the U.S. So you'll get through the airport faster in London, Paris, and other European cities.



For First Class travel, our 747 Sleeper-Seat reclines more than ever—a full 60 degrees.

The only planes we fly to Europe are the widebodies people prefer most—the L-1011 and 747.



Combine all these reasons with a thirty-year tradition of service in international flight, and you've got TWA to Europe.

We're the number one choice to Europe for the seventh year in a row. We just wanted you to know why.

You're going to like us

TWA

the provost collection from the French countrysid



Like a sunny watercolor, the Provo
Collection of authentic Louis
furniture rouses visions of a Fren
country home set in tranquil garde
The gentle curves, hand-carve
wildflowers and the patina
reproduction finishes are recreate
by Monitor craftsmen in France a
America. The best of two worlds. Se
$1.00 for Provost Collection brochur
Box 670, Jamestown, New Yo
14701. Available through interi
designers and fine furniture dealer

MONITOR
A MATTER OF PRID

formerly Eaton-Provost Limited

Jamestown, NY; Chateaubriant, France

Casella Lighting

Through your
Interior Designer or
Architect . . .

ATLANTA — S M Hexter Co.
CHICAGO — Kittinger Co.
CINCINNATI — S M Hexter Co.
CLEVELAND — S M Hexter Co.
DALLAS — Waitman Martin Inc.
DENVER — Designers Showroom Inc.
HOUSTON — Waitman Martin Inc.
LOS ANGELES — Morey Palmer Assoc.
MIAMI — Lumen Inc.
NEW YORK — Gilbert Thurston Assoc.
NEW YORK — The Lighting Center Ltd.
PHILADELPHIA — S M Hexter Co.
PHOENIX — Designers Showcase Inc.
PORTLAND — Wayne Martin Inc.
SAN DIEGO — Designers Showcase Inc.
SEATTLE — Stephen Earls Showroom
ST. LOUIS — S M Hexter Co.
TORONTO — S M Hexter Co.

CASELLA LIGHTING
also manufacturer of custom lighting
111 Rhode Island St.
San Francisco, CA 94103



C1734 500 Watt
Adjustable Wall Uplight

Time is Beautiful

Platinum, the most precious of metals, elegantly styled into a limited edition timepiece from Johnson Matthey. Time. Each of the 500 in the 'Classic' style will be numbered and registered to the purchaser.

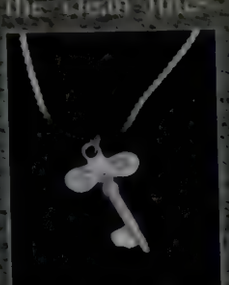
Time is Thin.

The 2.6mm MaTTech II quartz movement glides effortlessly on a micro-precision ball bearing, superior to the old style jewel movement, this breakthrough in Swiss technology operates with so little resistance that the battery maintains 5 years of autonomy, and tests show that even after a lifetime of use, wear will be virtually 00%. An heirloom for generations to come.



Time Has a Key.

The solid platinum key with diamond tip precipitates into the inner rim at the back of the timepiece, leaving the case free of old style stems to wind the clean lines. The 'classic' with platinum key is $3,000 for Men, $2,500 for Women at selected fine jewelry stores.



For the store nearest you call toll free 1-800-336-[illegible]00.

JOHNSON MATTHEY TIME

THE PLATINUM WATCH COMPANY


"RUBAIYAT
AN ORIENTAL DELIGHT IN PURE WOOL FROM THE ARTISANS OF EDWARD FIELDS
NO LIMIT TO/
CARPET/
DESIGN AT/
EDWARD FIELDS
232 EAST 59TH STREET • NEW YORK, N.Y. 10022 • 212-
BOSTON • CHICAGO • DALLAS • HOUSTON • LOS ANGELES • PHILADELPHIA • MIAMI • SAN FRANCISCO • SEATTLE • TORONTO • VANCOUVER

THE SERIES 2600.
Deep seating. Exceptional comfort. Designed by Cleo Baldon.



pacific

the pacific collection is available to the trade only at the following showrooms: CHICAGO • Merchandise Mart, Space 995; DALLAS • World Trade Center, Space 9009; LOS ANGELES • Pacific Design Center, Space 219; SAN FRANCISCO • The Galleria, Space 449; SEATTLE • Design Center Northwest, Space 222; WASHINGTON, D.C., • Opening Jan. '83; ATLANTA • McCormick Assoc.; BALTIMORE • Bagby Showroom; BOSTON • Rapids; CHICAGO • DL&D Dist.; DALLAS • Martin & Wright; DENVER • Interior Motives; DETROIT • Campbell-Louis; HOUSTON • McKenzie Galleries; LOS ANGELES • Jules Seltzer Assoc.; MIAMI • Michel-Luis; MINNEAPOLIS • Contemporary Designs; NEW YORK • Philip Daniel; PHILADELPHIA • Matches; PHOENIX • Showcase; SAN DIEGO • Showroom IV; SAN JOSE • Interior Design Works; ST. LOUIS • Mayer-Melnick • FACTORY • Pacific Furniture Mfg. Co. • P.O. Drawer 12, Compton, California 90220 • (213) 774-8300

Photography by D.E. Wolfe



Exercise isn't what it used to be. It's better.

With the Power-Pak 400 from Universal, your family can get the kind of exercise they need, right in the comfort and safety of your own home.

Six exercise stations and more than 100 available exercises make the Power-Pak ideal for adults who want to look better and feel better . . . and for budding young athletes who want to perform better with less risk of injuries.



Tredex Home Exercise Treadmill

Makes jogging and walking a pleasure without the hassles of polluted air, crazy drivers and hard, irregular running surfaces. Computerized control panel tells speed, distance, running time and pulse rate.

You'll look better and feel better with Power-Pak and Tredex from Universal. For more information and the name of your nearest dealer, mail this coupon or call **800-553-7901 Toll Free.**

Universal®
We take your body seriously

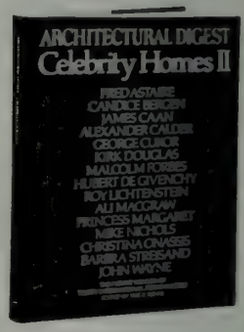
I'd like to know more about your complete line of:
_____Power-Pak home exercise systems _____Tredex home exercise treadmills

Name _____ Address _____

City _____ State _____ Zip _____ Phone () _____

Mail to: **Universal** Dept.AD-102, P.O. Box 1270, Cedar Rapids, Iowa USA 52406

Meet famous personalities. Visit their private retreats.



Come with us behind the scenes... From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest's* Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout.

Order today for a no-risk, 14-day examination. Your satisfaction is guaranteed!

SEND TO:
THE KNAPP PRESS
111 10th Street, P.O. Box 10248,
Des Moines, Iowa 50336

Please send me _____ copy/copies of Celebrity Homes II at $35.00 each plus $2.25 shipping and handling. (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to:
 ☐ MasterCard
 ☐ VISA

Card # (if MasterCard, include Interbank #)

Expiration date

Signature

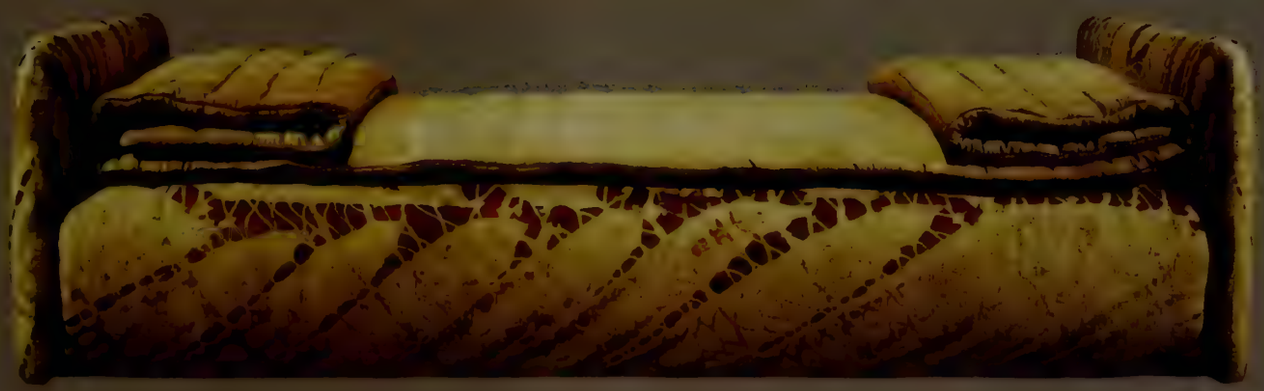
Name

Address

City

State Zip

Please allow 6 weeks for delivery. C04



Chaise by John Saladino for Dunbar Furniture Co.

MAYA ROMANOFF

Awards

Best Contemporary Wall Covering Design 1980/1981
Best Contemporary Fabric Design 1978/1979
Best Contemporary Rug Design 1976/1979
Best Contemporary Rug Design 1977/1978
Best Technical Innovation 1977/1978
Best Technical Innovation 1976/1977
(Resource Council)

Showrooms

ERNEST GASPARD, *Atlanta;* OSTRER HOUSE, *Boston;* DESIGNERS CHOICE, *Chicago;* VIVIAN WATSON, *Dallas;* ATELIER ONE, *Denver;* GERALD HARGETT, *Houston,* J. ROBERT SCOTT, *Los Angeles;* HUGH COCHRAN, *Miami;* TELIO & CIE, *Montreal/Toronto;* CONNAISSANCE, *New York;* DUNCAN-HUGGINS, *Philadelphia/Washington;* LE TAPPISSEUR, *Pittsburgh;* SHEARS & WINDOW, *San Francisco;* FLOORCLOTHS™: Patterson, Flynn & Martin.

© Maya Romanoff 1976, 1979, 1980
All rights reserved

4722 N. Malden Chicago IL 60640 **Phone: 312/271-0388, 312/944-1088**

Silks: New Stripes, Desert Root, Shade

Design: Skocz/Ohana

Four Views of American Architecture

FOR MANY YEARS, most books concerned with historic American architecture focused solely on the chastely elegant Colonial style of the seventeenth and eighteenth centuries, thereby limiting their scope to houses on the East Coast. Within the last decade, however, architectural historians have reassessed the styles of later periods, including Greek Revival, Victorian and twentieth-century Tudor or Spanish revivals, and they have extended their coverage to all regions of the country. These are some of the most worthy books to explore the architectural heritage of the United States.



CURTIS BRUCE

A portrayal of William Randolph Hearst's estate, *Hearst Castle: San Simeon* records the construction, collections and gardens of this fabled monument. Here, the *Casa del Sol* guest house mirrors the grandeur of the main dwelling.

Hearst Castle: San Simeon, *text by Thomas R. Aidala, all photography by Curtis Bruce; 240 pages, 82 black and white photographs, 147 full-color plates. Hudson Hills Press, New York, 1981.*

Of all the grand homes in America, few are more famous than William Randoph Hearst's *San Simeon,* in California. Certainly no other estate is more extravagant. Situated on *La Cuesta Encantada,* "The Enchanted Hill," overlooking the Pacific Ocean, San Simeon consists of the 100-room main house, Casa Grande, three large guest houses, and enormous outdoor and indoor swimming pools, the whole surrounded by grounds encompassing 270,000 acres.

Although this is not the first book about the late publisher's estate, it is the first to recount fully the story of the construction, the art treasures and the fabled gardens of San Simeon.

At the beginning of the book, San Francisco architect Thomas Aidala explores William Randolph Hearst's family background, as well as his early life and career, in order to give the reader some understanding of the thinking behind such an enormous architectural undertaking.

The building of Casa Grande was started in 1920, and work at San Simeon did not stop until 1937. Construction costs were enormous, but Mr. Aidala points out that the logistics of construction were even more staggering. Because San Simeon was forty miles from the nearest railroad and almost inaccessible by road, all building materials had to be shipped by overnight coastal steamer from San Francisco and loaded onto trucks and carts for the difficult five-mile journey up narrow winding roads to the top of La Cuesta Encantada.

Early in the book the author introduces San Simeon's gifted architect, Julia Morgan, the first woman to graduate from the Ecole des Beaux-Arts and the first to receive an architect's license in California. She understood Hearst's desire to impress his guests and to display his art collection. For instance, the main vestibule of the twin-towered Spanish-style Casa Grande boasts a priceless forty-foot-long Roman mosaic pavement and an elaborately carved Florentine Neo-Classical doorway.

During the seventeen years of construction, William Randolph Hearst and Julia Morgan collaborated on every phase of the building process. In the latter part of the book, Mr. Aidala covers their meticulous plans for landscaping both the immediate grounds and the surrounding hillsides of La Cuesta Encantada. Hearst and Miss Morgan worked closely in conceiving the interlocking series of gardens and terraces that encircle the four buildings on the hill.

Here, as in every other area of the construction of San Simeon, expenses were of no consequence to the publisher, the writer observes. With enough imported topsoil to cover fifty acres to a depth of five feet, Hearst planted between 70,000 and 100,000 acacia, eucalyptus and cedar trees on La Cuesta Encantada.

The evocative and informative photography by Curtis Bruce provides a fitting accompaniment to Thomas Aidala's anecdotal narrative. Offering keen visual insights into the astonishing diversity of architectural and historical motifs, the photographs record the impressive variety of tilework and window façades found on the buildings, as well as fine examples from the sumptuous collection of antique tapestries, paneling, statuary and decorative objects. Views of the gardens, in particular, reveal the special character of the Enchanted Hill as it is caught in fog-shrouded twilight or sparkling sunshine. This well-crafted book artfully captures the carefree spirit of San Simeon in its heyday.

Ghosts along the Mississippi, *by Clarence John Laughlin; 224 pages, 100 black and white photographs. American Legacy Press, New York, 1981.*

Few American residences are more picturesque than the Greek Revival-style mansions built by cotton and sugar planters in Louisiana before the Civil War. Surrounded by semitropical gardens and moss-draped trees, these plantation houses were built along the Mississippi for practical reasons, since the river was the

continued on page 278

Introducing Winterthur.
An exquisite pattern in silverplate inspired by a great museum.

Reed & Barton is pleased to introduce a superb new pattern in silverplate, adapted from the Winterthur Museum Collection*. There is perhaps no other site that better reflects the proud history of American decorative arts.



Our Winterthur pattern salutes this heritage in design and in fact. It is so meticulously crafted and so richly plated, we can guarantee it for 100 years. Winterthur. Make it your own American heirloom. *Winterthur.*®

The Ultimate Silverplate



*The Henry Francis duPont Winterthur Museum. Wilmington, Delaware.

Shown: Winterthur. For pattern brochure, write Dept. AD, Reed & Barton, Taunton, Mass. 02780 © 1982 Reed & Barton

REED & BARTON



For planning and service expertise, visit the Allmilmo Studio "a" Specialist nearest you and experience their "ideas of excellence." For information call toll free 800-558-8133 (in Wisconsin 800-242-2995) or for 148 pages of color catalogues send $5 to Allmilmo Corporation, P.O. Box 629, Fairfield, New Jersey 07006. Manufactured by Milewski Mobelwerk, Zell am Main, West Germany



RONIN GALLERY

is pleased to present

THE JAPAN COLLECTION

This is a unique Holiday catalog of fine 17th thru 20th century Japanese woodblock prints, crafts, netsuke, Lake Biwa pearls, books, Christmas cards, posters and other unusual gift and decorating ideas. Prices are from less than $10 to more than $1000. Send $2 for this 24 page color catalog.

RONIN GALLERY • 605 Madison Avenue, New York, NY 10022 • (212) 688-0188 AD10/82



_____"The Japan Collection" color catalog(s) @ $2.00 each

_____"Woman Combing Her Hair." 17" × 21" color poster(s) $18.00 each. New York State residents add applicable sales tax

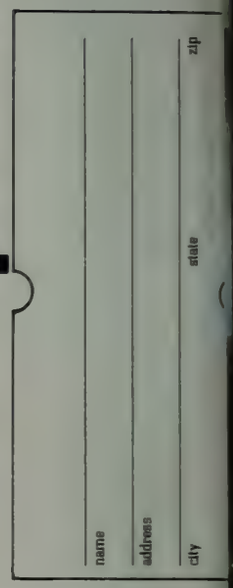
Name_____

Address_____

City_____ State_____ Zip_____

MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL



Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

All our services to subscribers are faster when you include your subscription label.

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order

COMPLAINT? We can give faster results when you include your label

ARCHITECTURAL DIGEST

P.O. Box 2415 Boulder, Colorado 80322



Here, in one of the newest and most exciting resort areas in Hawaii, just eighty super-luxury condominiums are being built for the most discriminating people in the world.

It's Mauna Lani Terrace at Mauna Lani Resort.

Here, the warm, friendly climate pretends it's summer all year long. And the lovely, aquamarine Pacific Ocean laps nearly at your doorstep.

Reminders of Mauna Lani's historic past appear 'round every corner. The Alaloa, a carefully preserved footpath which runs through the resort, traces its roots to before the time of Kamehameha the Great. The residences themselves overlook the Kalahuipua'a fishponds where, in prehistoric times, Hawaiians found material and spiritual sustenance.

But Mauna Lani is more than a beautiful, historical place. It is a rare sense of complete dedication to master planning for a resort of quality and orderly growth extending far into the next century. And the commitment to this vision is stunningly clear at Mauna Lani Terrace where owners will enjoy the superb Francis H. I'i Brown Golf Course, championship tennis, the entertainment and dining facilities at the stellar Mauna Lani Bay Hotel, the best fishing and skin diving in the world, and the wonderful ambience of the uncrowded Kohala Coast.

The residences are uncommonly luxurious. Each has a fabulous water view with splendid privacy, security, superbly detailed appointments and a sense of individuality hard to match elsewhere.

Here, your dream waits.

MAUNA LANI TERRACE

At MAUNA LANI RESORT on the Kohala Coast, Big Island of Hawaii



From approximately $280,000 to $900,000 fee simple

To request more information, please write: Mauna Lani Realty, P.O. Box 4959 Kawaihae, Hawaii 96743-4959 (808) 885-6688

This advertisement may be considered by residents of Hawaii, and all other states where not prohibited by law, and is not effective for any state where registration requirements have not been fulfilled.

Three generations of experience.



It started with grandfather, Louis M. Martini. Then his son, Louis P. And now Michael and Carolyn. Three generations of experience in nurturing each year's crop of Cabernet grapes from vineyard to bottle adds up to a difference you can taste.

Louis M. Martini

One of California's Great Wine Families.

SOLE U.S. DISTRIBUTOR PARROTT & CO SAN FRANCISCO

Four Views of American Architecture

continued from page 274

means of shipping produce and was also a pleasant way of traveling between plantations.

Although today the remaining Louisiana planters' mansions are a well-loved part of America's architectural heritage, many had slipped into tragic decay when Clarence John Laughlin photographed them during the 1930s and 1940s. In 1948 Mr. Laughlin published these brilliantly evocative photographs in *Ghosts along the Mississippi*, and the book quickly became a classic. Ultimately it went out of print, but now it has been reprinted in a revised edition.



CURTIS BRUCE

Featured in *Hearst Castle: San Simeon*, ceramic tiles designed by architect Julia Morgan typify the precision invested in all details of the estate.

Explaining that he made these photographs for "those who seek to completely summon the past; those who fall beneath the magic spell of memory," Mr. Laughlin takes his readers on a remarkable tour of the Louisiana plantations. He does not just aim his camera at heroic façades or spectacular parlors, he seeks out overgrown gardens, forgotten statues, even the *garçonnières*—small cottages flanking the main house and used by the sons of the family.

One of the most delicately beautiful mansions is *Ormond Plantation*, in St. Charles Parish. Completed by Pierre de Trépagnier before 1790, this two-story hipped-roof house was built from a heavy cypress frame that was lined with mud, moss and bricks, then lathed and stuccoed over. "Nowhere in this old house could one find a single completely vertical or horizontal line," writes Mr. Laughlin. "Everywhere there were exquisitely soft and crumbling edges, a wholly nonmechanical quality, due to the handwork everywhere."

In lengthy captions, the author/photographer explains the plantation way of life and recounts fascinating stories about the families that lived in these mansions. One of the most extravagant planters was Charles J. Durande, who built *Pine Alley*, in St. Martin Parish, at the end of a three-mile-long road lined with pine and oak trees. Several days before the double wedding of his daughters, in 1850, Charles Durande had those trees filled with thousands of imported Chinese spiders, so that the branches were covered with their webs. On the day of the ceremony, gold and silver dust was blown into the webs, and the bridal party walked beneath a glistening canopy.

Always the romantic, Clarence John Laughlin seeks out picturesquely decaying plantation houses, such as the vine-covered remains of *Versailles*, or the columned shell of *Linwood*, which was demolished for its bricks. At the weather-ravaged *Chrétien Point Plantation*, the author photographed a plaster parlor ceiling medallion whose "delicate acanthus leaves, one by one, have been dropping into the whirlpool of time."

The grandest, yet saddest, house is the seventy-five-room Greek Revival and Italianate *Belle Grove*, built by sugar planter John Andrews. Architect Henry Howard covered the front steps and verandas with imported marble and placed Corinthian capitals on columns of the front portico. Inside the house, the doors were rosewood and mahogany; the doorknobs and keyhole covers were silver.

Unfortunately, John Andrews lost his fortune, and the subsequent

continued on page 280

CARL HAAG, R.W.S. (1820-1915)

"The Viking"

Watercolor, signed lower left 58"x37¾"

Exhibited: *Society of Painters In Water-Colours*, 1878, no. 72



Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510-520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462

By appointment only



I'm making my move to Ten Five Sixty.

Ten Five Sixty. The twenty-two story condominium tower that everyone seems to be aware of these days. You may have some difficulty choosing the single level, townhome or penthouse residence you most favor. But you'll have absolutely no difficulty justifying your choice. For Ten Five Sixty features every possible amenity.



Including a major art collection and breathtaking views, advanced security and life safety systems, social and physical fitness facilities, maids' quarters and valet parking, concierge and other services. With highly flexible financing programs and prices from one-half million dollars, the best address on Wilshire speaks for itself.

By appointment only.
Telephone (213) 859-0606.
Agent: Merrill Lynch Realty/Sandler-Adler
Offer void in states where prohibited by law.

TEN FIVE SIXTY
The Address on Wilshire Boulevard

Four Views of American Architecture
continued from page 278

owners could not maintain the magnificent estate. By the 1920s, the house sat empty, deteriorating in the humid Louisiana climate.

Few architectural books evoke a vanished time and style of living more convincingly, more movingly, than *Ghosts along the Mississippi.*

BOOKS IN BRIEF

The Architecture of the United States, *by G. E. Kidder Smith; three volumes, 2324 pages, 392 black and white photographs. Anchor Press/Doubleday, Garden City, New York, 1981.*
Traveling thousands of miles, G. E. Kidder Smith has assembled an encyclopedic architectural guidebook that analyzes and illustrates over 1400 significant buildings from all periods. "It is hoped that the book will encourage interest in the heritage of this country's architecture," writes Mr. Kidder Smith. "For unless we develop more discernment regarding urban and architectural quality, we will continue to commission and produce the mediocrity which characterizes most of our cities and buildings today."

American Stables, *by Julius Trousdale Sadler, Jr., and Jacquelin D. J. Sadler; 220 pages, 230 black and white photographs, 32 full-color plates. New York Graphic Society, Boston, 1981.*
Most books about historic American homes overlook the servants' quarters, summer kitchens and stables that made life comfortable, even possible, for the family in the main house. Now Julius and Jacquelin Sadler have written the first history of American stables and carriage houses. The illustrations are splendid—many of the eighteenth- and nineteenth-century stables were delightful works of architecture. The authors do not dwell just on the equine past; they also reveal dozens of altered or long-neglected stables that have been converted to residences and studios or have even been restored to their original functions. □

—Charles Lockwood



IN MEBANE, NORTH CAROLINA, THERE ARE NO RED FERRARIS, BLACK PEARLS OR GREY FLANNEL SUITS.

BUT THERE IS WHITE FURNITURE.

With a population of 2,781 people, Mebane may seem like just another ordinary, quiet small town. But the White Furniture that's made there makes it anything but ordinary.

For over 100 years, White has put pride and patience into each piece they make. And nowhere is that more evident than in this versatile mahogany flip-top card table from their Elegant Classics Collection.

Here's styling that's as eye-catching as a red Ferrari. Quality as rare as a black pearl. And a reputation that's as prestigious as a grey flannel suit.

There are many things Mebane doesn't have. But more important is the one very special thing it does have. White Furniture.



WHITE OF MEBANE

At White, fine furniture making is a lost art we never lost.

To receive a brochure of the entire Elegant Classics Collection, write to Dept. AD10, White of Mebane, Mebane, North Carolina 27302.



AMIRAN

The loom. A place where color, design and Chen Bingxin come together.

This is where master weaver Chen Bingxin makes it all happen for Tian Tan carpets of Beijing. The wool's been dyed, the yarn's been spun, the pattern's been designed. Now it's up to her to create the masterpiece.

With skills that have been passed down through generations, her nimble fingers weave the colored strands into the design. As the rows of knots grow higher, the final tapestry emerges.

Speed, precision and sensitivity are the traits that make Chen Bingxin master of her craft. Add to that patience–for it would take her 9 months to weave a single 9'x12' carpet.

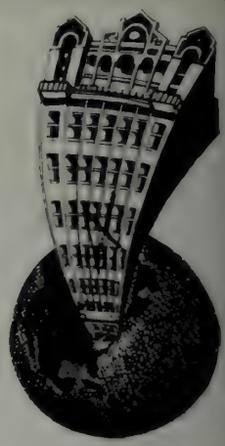
The Tian Tan carpets of Beijing are the result of many skilled and dedicated artisans like the weaver, the designer, the dyemaker and the sculptor. They all work in harmony, each anticipating the other's needs and offering inspiration. In their hands lies the secret to the beauty and lasting quality we've become known for.

For a brochure of the complete Minzu Collection, send $3.00 to Amiran Corporation, 460 Park Avenue South, New York, NY 10016



TIAN TAN CARPETS
BEIJING

THERE IS NO OTHER STORE IN THE WORLD LIKE HAMMACHER SCHLEMMER.



AND NO OTHER CATALOG.

It has been said, "If you can't find it anywhere else look for it at Hammacher Schlemmer—especially if it's new."

For well over a century New Yorkers and ex-New Yorkers around the world have looked to Hammacher Schlemmer for things ahead of their time—the first portable radio, the first automatic coffee maker, the first microwave oven—and hundreds of other products before anyone else had them.

In our new catalog you'll find night vision goggles, a robot sentinel, an underwater tape recorder, a remote, wireless car starter, a one-stroke egg-peeler and still hundreds more of unusual things that can't be found anywhere else. Come to the famous store on 57th Street or send for the current catalog while it's still available.

Hammacher Schlemmer
145 East 57th Street
New York, NY 10022

Please send me your Fall 1982 Catalog.

Name_____

Street & Number_____

City_____

State_____ Zip_____

AD 10-82

Hammacher Schlemmer New York's most famous store since the Civil War.

For the serious collector

The DANIEL B. GROSSMAN Galleries



Francois Louis Lanfant de Metz (French, 1814-1892), *The Children of Metz.* Signed l.r.: Lanfant. Oil on canvas, 25¾ x 32¼ inches (65.4 x 81.9 cm.).

Featured painting on view at: **Daniel B. Grossman Gallery**
1100 Madison Avenue, New York, NY 10028 • (212) 861-9285

Daniel B. Grossman Gallery at Marshall Field's
111 North State Street, Chicago, IL 60690 • (312) 781-4044

Why wait to inherit Spode?

From the 1800's: Spode's Black Trade Winds on Fine Stone China. Timeless legacies from the China Trade of Export Porcelain. Understated elegance. Never out of fashion. Because it's Spode.



Available at B. Altman & Co., Geary's, George Watts and other fine stores. Or write Royal Worcester Spode, Inc., 225 Fifth Avenue, New York, New York 10010.

WHY DID WE IMPORT THE AUTHENTIC BURSA TOWEL FOR A MENSWEAR CATALOGUE?

Because we think a catalogue should be unique, practical and exciting. And that is what the INTERNATIONAL MALE CATALOGUE / MAGAZINE is all about. In it you will also find the latest cord pants. Foreign Legion clothes, Irish sweaters, Greek tops, subtle Japanese prints, Swiss Army shirts, Ragg wool wintergear, warm red flannel sheets, New Zealand jackets, expensive leather Bombadier jackets, striking actionwear, original gifts and the largest international selection of undergear™ from le Brief™ to long Italian ski underwear. And much more.
It's all location photographed on top male models in a stunning 52 page magazine format. For a FREE introductory current issue write or call (714) 226-8751.

When the Orient Express took wealthy Europeans to Istanbul,

they often traveled on to Bursa, Turkey—the city renowned for its hot thermal baths. It was there they were first introduced to the BURSA™ Turkish towel which became the standard for towels throughout the world. Today Bursa remains the center for towel production in Turkey and International Male now imports the authentic BURSA towel for America. Larger than any towel made in America, it is 64" x 70"—about 5 ft. x 6 ft.—over 30 sq. feet of fabric. Robe-like and luxurious, it is an old-world indulgence to wrap yourself in after a bath or shower or to lounge in at poolside or beach. But it's the softness and absorbency you'll appreciate most for daily use. Unlike today's thick, heavy, carpet-like velour towels that never seem to absorb, the Bursa towel is easy to handle and quick to absorb. Made of soft, pure white 100% turkish cotton terrycloth, it remains the finest in the world. Save $9 on this special introductory 2-pac offer: just $49. $29 each. Each towel comes with the authentic BURSA™ towel export label from Turkey.

THE BURSA™ TURKISH TOWEL

INTERNATIONAL MALE®



FREE CATALOGUE

DEPT 6320 2802 MIDWAY DRIVE/PO BOX 85043/SAN DIEGO CA 92138

☐ BURSA TOWEL $29
☐ 2-PAC $49
Add $2 Handling
Calif. residents, add 6% tax
☐ CATALOGUE FREE

VISA MASTERCARD DINERS CLUB
AMERICAN EXPRESS CARTE BLANCHE
include acct. no., expiration date & signature
OR CALL TOLL FREE: 1-800-854-2795
(Within California, call 714-226-8751)
Credit Card Orders for Merchandise Only

NAME

ADDRESS

CITY/STATE/ZIP

Want more mail?

We're the 2,600 mail order catalogers, publishers, retailers, and service companies that make up the DMMA (Direct Mail Marketing Association), and we think you have the right to decide how much and what kind of advertising you receive in the mail.

So if you like to shop by mail, and you want more mail, check "Yes." Then tell us what kind of mail you prefer.

If you don't like advertising mail, and you want less, check "No." We'll try and stop as much of your national advertising mail as we can.

Mail this coupon to DMMA's Mail Preference Service, 6 East 43rd St., New York, NY, 10017.

You'll see a big change in your mail.

Name

Address

City

State Zip AD



☐ **Yes.**

I'd love more mail. Especially on the subjects I've circled below.

A Books & Educational Materials
B Clothing
C Collectibles
D Crafts
E Food & Sundries
F Gardening
G Gifts
H Hardware & Tools
I Health & Beauty
J Home Furnishings or Housewares
K Records & Musical Instruments
L Sporting Goods



☐ **No.**

I want less mail. Please remove my name and address from as many national direct mail advertiser's mailing lists as possible. Here are the names of others at my address who also want less mail, or variations of my own name by which I receive mail.

DMMA

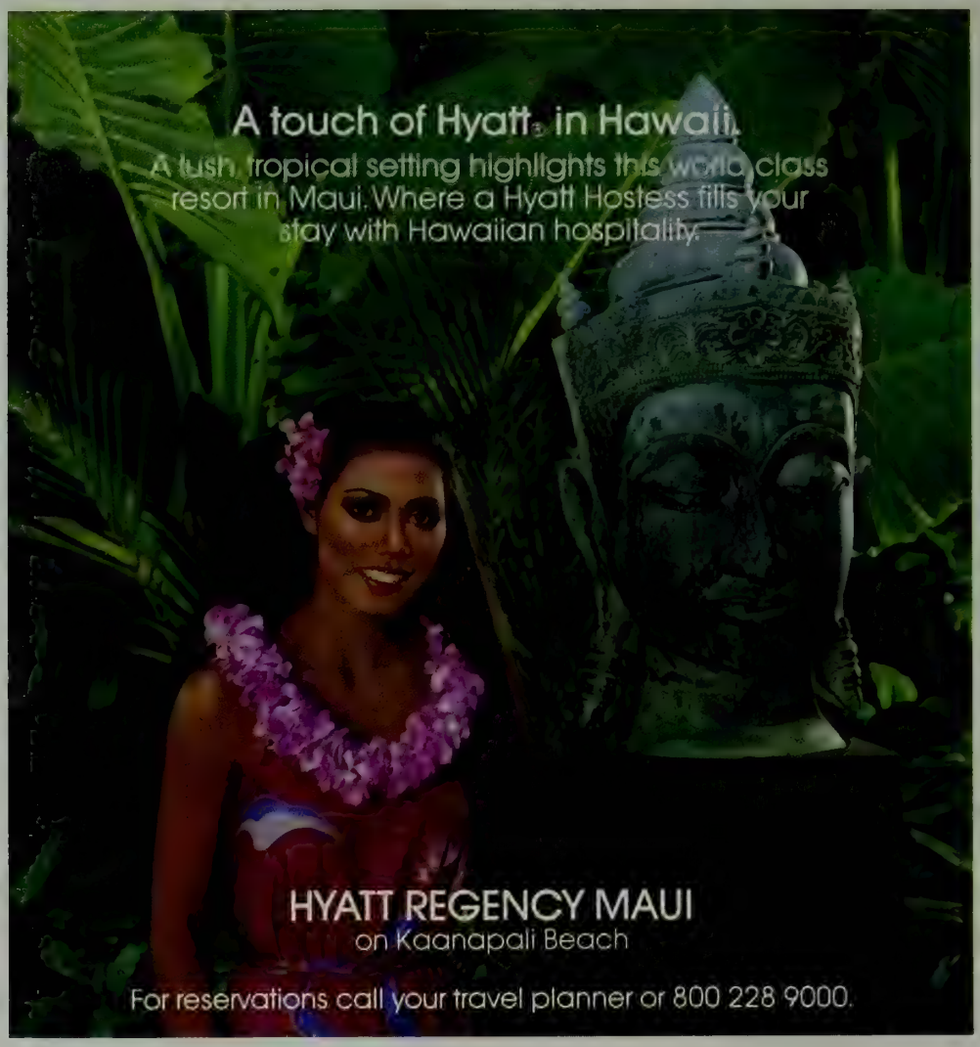
Direct Mail Marketing Association

We think your mail matters.

KAGAN

CRESCENT EXECUTIVE COLLECTION

ADIMIR KAGAN DESIGNS / 232 EAST 59 STREET, NEW YORK 10022 / 212-371-1512
AS HOUSTON WAYMAN MARTIN LOS ANGELES ARTEMELLA-EXECUTIVE CARLL MANDEL-RESIDENTIAL WASHINGTON D.C. DARR-LUC
GO ROZMALLIN MIAMI 57 EAST SAN FRANCISCO CHAFONTE ST GILES SEATTLE LEELAND JEDDAH, SAUDI ARABIA: DES KAN



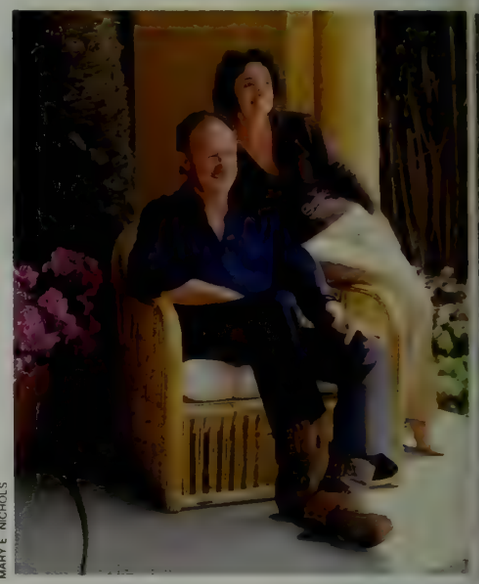
1782 Val de Loire



Near Vendôme in the Loire Valley lies the chateau country, where Eighteenth Century noblemen cultivated impeccable tastes for vintage wines and fine design that improved with age. Our Vendôme Huntboard with Cupboard, 80W x 18D x 95H, in honey-toned Claret, deeper Bordeaux finish or a variety of exquisite painted combinations, is the essence of the period. See the entire collection. For showroom write Mount Airy Furniture Company, Mt. Airy, NC 27030. From the fourth generation of our family for the future generations of yours.

1982 Mount Airy

Coming Next— in November



MARY E. NICHOLS

Architectural Digest Visits: GENE HACKMAN at his Montecito home, designed by Steve Chase.

INTERIOR DESIGNS

Stefano Mantovani creates radiant interiors for a turn-of-the-century villa in Rome.

A mellow palette for a northern California Victorian carriage house conceived by Craig Wright.

The inviting warmth of designer Diana Phipps's own London residence.

An Aspen setting inspires comfort and simplicity in a décor by Kalef Alaton and Janet Polizzi.

Designer Chuck Winslow emphasizes flexibility in his own house overlooking San Francisco.

The sleek contemporary drama of a Manhattan apartment with interiors by Alex R. Fradkoff.

ARCHITECTURAL DIGEST



Historic Houses:
Man Ray's studio in Paris, a visible testament to the artist's creative fervor.

SPECIAL FEATURES

Historic Architecture:
Two houses by Frank Lloyd Wright in Minnesota reflect the master's changing style.

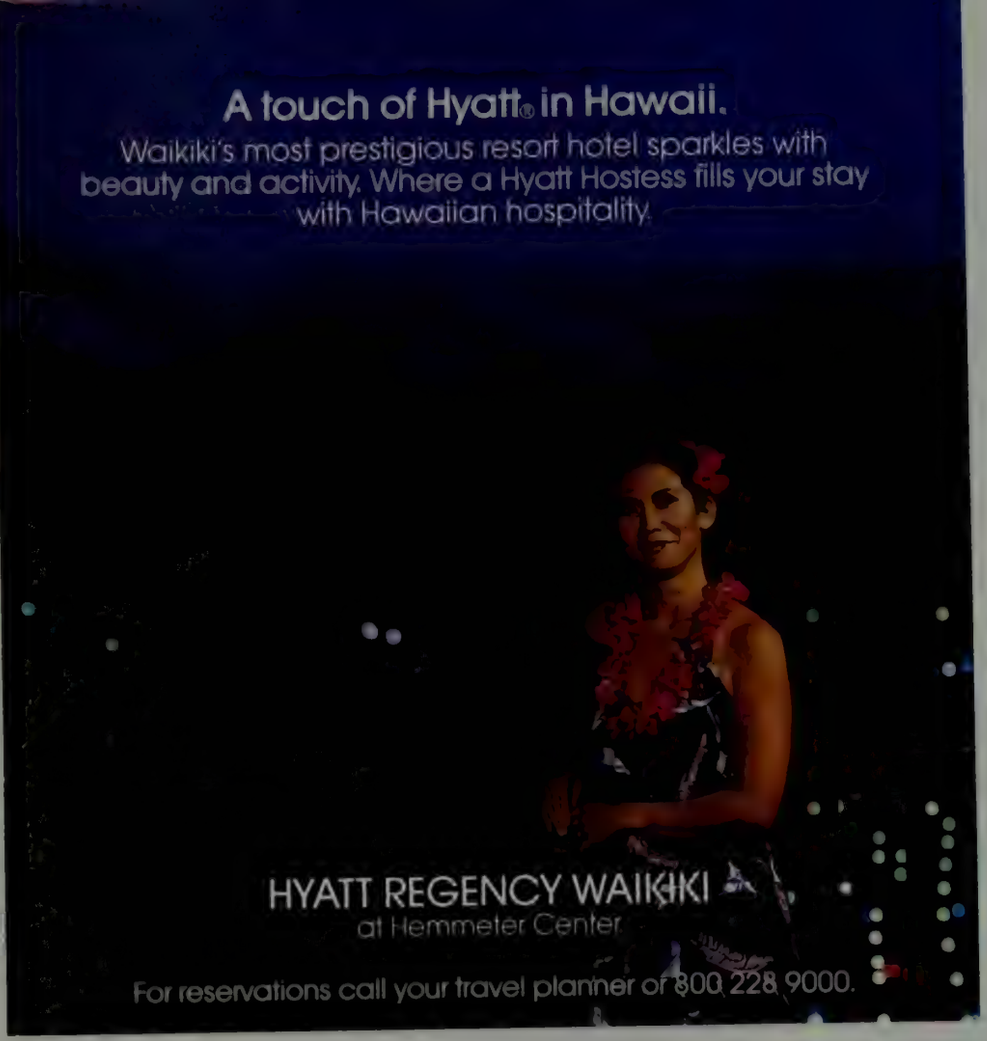
The Collectors:
The William L. Beadlestons' New York City apartment, by Gilles Saint-Gilles.

Gardens:
A landscape of flowers and aqueducts at the *Villa Wolkonsky*, the British ambassador's residence in Rome.

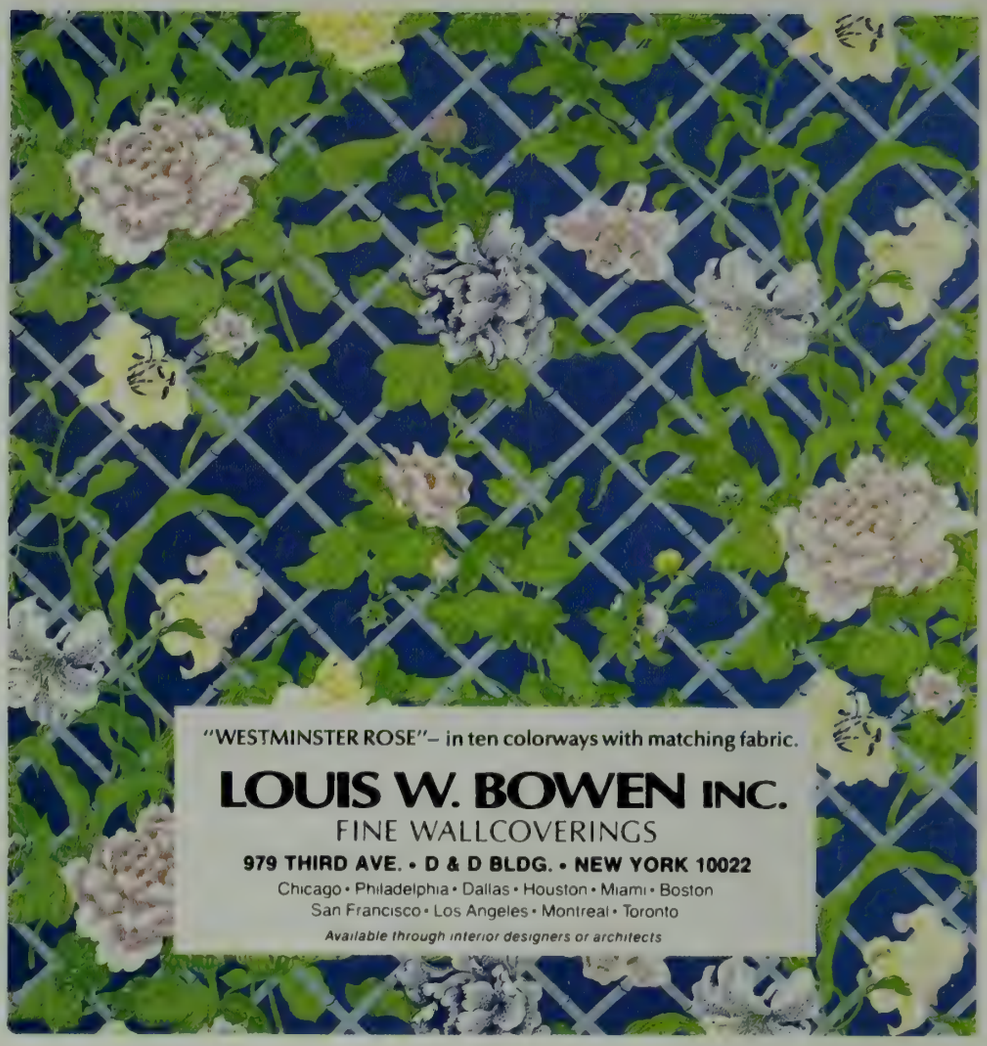
Art:
Love immortalized by sculptors through the ages.

Antiques:
Pietre dure artistry in European cabinets.

AND MORE—







Itinerary: Mädler, St. Tropez, Peking, Rio de Janeiro, Palm Beach, St. Moritz, New York



Travel itineraries chosen with careful discrepancy begin with an excursion to Mädler. Because that's where you'll find the world's most luxurious luggage and accessories. Featured: a selection from our superb light weight rio cowhide collections. Available in tan with brown trim, red with navy trim, brown with brown trim and forest green with tan trim in a wide variety of styles and sizes.

450 Park Avenue, New York, N.Y. 10022 (212) 688-5045.
American Express and all major credit cards accepted.

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue

Pages 96–101:
Pandora Astor
34 Weymouth Street
London W1, England
44-1-935-0424

Pages 102-109:
Hal Adams Inc.
400 East Fifty-ninth Street
New York, New York 10022
212/751-7264

Pages 124-131:
Ronald Crosetti Design Studio
559 Pacific Avenue
San Francisco, California 94133
415/391-8900

Pages 132-137:
Armin B. Allen, Inc.
4 East Ninety-fifth Street
New York, New York 10028
212/289-0345

Blumka Gallery
949 Park Avenue
New York, New York 10028
212/734-3222

Arthur Davidson Limited
78-79 Jermyn Street
London SW1, England
44-1-930-4643

Hansueli Fröhlich
Marktgasse 26
9000 St. Gallen, Switzerland
41-71-233212

Hempson
96 Mount Street
London W1, England
44-1-629-2986

Vernay & Jussel, Inc.
825 Madison Avenue
New York, New York 10021
212/879-3344

continued on page 290

MOBILI BELLISSIMI.
QUALCOSA CHE VALE NEL TEMPO.

"Lauriana" seating series. Designers: Afra & Tobia Scarpa.



From the country of timeless design, designs for our time.

B&B
AMERICA

B&B AMERICA IS A DIVISION OF STENDIG INTERNATIONAL, INC.

STENDIG INTERNATIONAL, 410 EAST 62 STREET, NEW YORK, NY 10021, 212 838-6050
SHOWROOMS: CHICAGO, MERCHANDISE MART/DALLAS, WORLD TRADE CENTER/LOS ANGELES, PACIFIC DESIGN CENTER/MIAMI, 47 N.E. 36 STREET/NEW YORK, 745 FIFTH AVENUE





READER'S DIRECTORY

continued from page 288

Pages 144-153:

Bray-Schaible Design Inc.
80 West Fortieth Street
New York, New York 10018
212/354-7525

Pages 154-161:

John Dolphin
39 East Twelfth Street
New York, New York 10003
212/460-5560

Pages 162-169:

Arquitectonica
4215 Ponce de Leon Boulevard
Coral Gables, Florida 33146
305/442-9381

Batey & Mack Architects
84 Vandewater Street
San Francisco, California 94133
415/421-1783

Frederick Fisher, Architect
1422A Second Street
Santa Monica, California 90401
213/451-1767

Frank O. Gehry, FAIA
11 Brooks Avenue
Venice, California 90291
213/392-9771

Michael Graves
34 Witherspoon Street
Princeton, New Jersey 08540
609/924-6409

Cesar Pelli & Associates Architects
1056 Chapel Street
New Haven, Connecticut 06510
203/777-2515

George Ranalli
100 West Fifteenth Street
New York, New York 10011
212/255-6263

Jorge Silvetti Machado/Silvetti
443 Marlborough Street
Boston, Massachusetts 02115
617/267-4794

continued on page 292



"The sparkle of metal brings a new world elegance to contemporary interiors." **Valerian S. Rybar,** Interior Designer

Valerian Rybar creates a glowing vision of a world of surface contrasts. Shiny, alive, a sparkling statement of yesterday, today and tomorrow. The window blinds are Levolor mirror bright Verticals. Naturally. Their shimmering beauty is right at home in Mr. Rybar's concept. Levolor Verticals come in aluminum in a stunning choice of over 100 colors, metallic finishes, and exclusive prints. Plus designer weave fabrics. For more information write to: Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, New Jersey 07071.

LEVOLOR
Extending your creative options.

A product of Levolor Lorentzen, Inc.

"Beautility"

French combines beauty and utility in a superb luggage



Shown: "Burgundy Stripe"— 50" Garment Carrier— 18" Shoulder Softie

Available in 16 exclusive fabrics and four top-grain smooth and sueded leathers—French makes 30 models to meet the most exacting travel needs of discerning men and women.

French

America's finest handcrafted luggage... made the way luggage should be made.

For brochure and nearest dealer write: The French Co., Dept. A10, 1175 E. Edna Pl., Covina, CA 91724

Lowest Prices in 3 Years

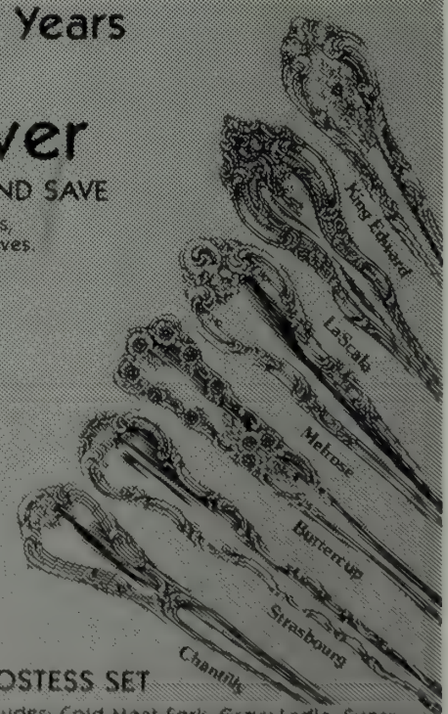
Gorham Sterling Silver

BUY 32-Pc. SERVICE FOR 8 AND SAVE

Set includes 8 each: teaspoons, place forks, salad forks, place knives. All new factory sealed silver.

	SALE PRICE
GROUP 1 Camellia, Greenbrier, Rondo, Rose, Tiara	$644
GROUP 2 Buttercup, Chantilly, Fairfax, King Edward, Strasbourg, Old French, English Gadroon	$736
GROUP 3 Classic Bouquet, LaScala, Melrose, Medici, Old English Tipt, Sovereign	$828
GROUP 4 Crown Baroque, Golden Scroll, Golden Sovereign, Golden Medici	$999

Similar savings on full place settings and serving pieces (all active patterns) Prices subject to change without notice



HOSTESS SET

Includes: Cold Meat Fork, Gravy Ladle, Sugar Spoon, Butter Serving Spoon, Serving Spoon, Pierced Serving Spoon

Group 1	Group 2	Group 3	Group 4
$230	$241.50	$276	$333.50

Call Toll Free 1-800-343-8866

All major credit cards accepted

Handling and insurance charges, add $2.50 for orders $250; over $250 add 1% of total order. Maximum charge $15.00. Money back guarantee.

A fine tradition in silver since 1856

Tilden Thurber

292 Westminster Mall, Providence, Rhode Island 02903 Dept. AD10

READER'S DIRECTORY

continued from page 290

Stanley Tigerman, FAIA
Stanley Tigerman & Associates
920 North Michigan Avenue
Chicago, Illinois 60611
312/642-3663

Pages 170-175:
Sandra Nunnerley Associates
400 East Fifty-fifth Street
New York, New York 10022
212/593-1497

Pages 176-181:
Barclay Fine Art, Inc.
985 Park Avenue
New York, New York 10028
212/879-5560

Browse and Darby Ltd.
19 Cork Street
London W1, England
44-1-734-7984

Galerie Cailleux
136, Faubourg Saint-Honoré
75008 Paris, France
33-1-359-25-24

Joseph Faulkner-Main Street Galleries
620 North Michigan Avenue
Chicago, Illinois 60611
312/787-3301

Galerie Thomas
Maximilianstrasse 25
8000 Munich 22, West Germany
49-89-222741

Stephen Hahn, Inc.
817 Fifth Avenue
New York, New York 10021
212/759-6645

Sidney Janis Gallery
110 West Fifty-seventh Street
New York, New York 10019
212/586-0110

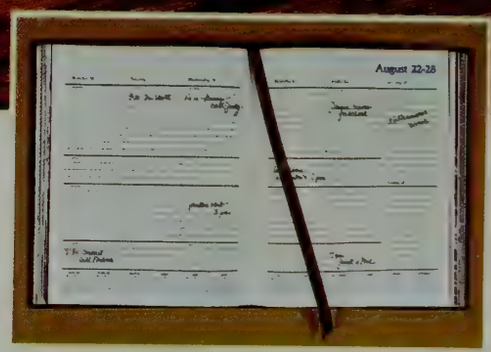
Marlborough Gallery Inc.
40 West Fifty-seventh Street
New York, New York 10019
212/541-4900 □

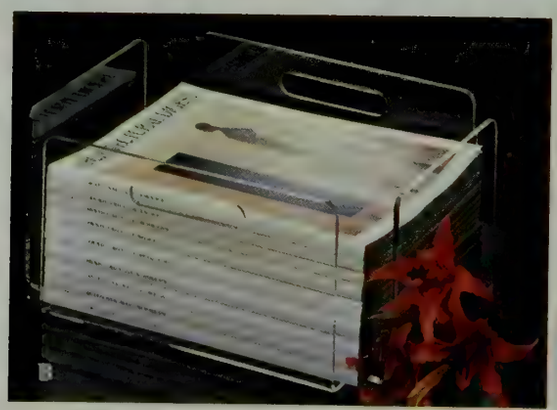


NEW YORK 979 Third Avenue, D&D Building • CHICAGO 946 Merchandise Mart • MIAMI Space 207 D&D Center
DALLAS 230 Decorative Center • DALLAS contract showroom Space 645 World Trade Center
Los Angeles, Philadelphia, San Francisco, Seattle



A. Function meets beauty i this elegant organizer that helps you combine busines and pleasure. Here's every thing you need to keep you busy life beautifully sch- eduled—convenient week- a-glance format; five-year calendar for planning ahea phone section; monthly lis ings of important events fr around the world, and mor Highlighted throughout wi sumptuous color photograp Elegantly bound in rich mi night blue linen and stamp in gold, with a satin book- mark. A desk-top addition you'll be proud to display— carry it with you!
#50251 1983 ENGAGEMENT CALENDAR $19.95 (2.25)





B. Keep back issues handy— stack your *Architectural Digest*s neatly in clear acrylic.
#50001 MAGAZINE BIN $41 (3.00)

C. Beautiful, as well as functio the 1983 Wall Calendar will ad just the right touch to your off or breakfast room. Inspiring c photographs bring you a diffe celebrity home every month. I 17"x 14" format provides plent room to record appointments a important dates. And each lav full-color photograph is suitab for framing. **#50250 ARCHITECTURAL DIGEST 1983 WALL CALENDAR** $12.95 (1.75)



BACK ISSUES/$6 each

#08209 SEPTEMBER 1982.

#08208 AUGUST 1982. Architectural Digest Visits: George Burns. Gardens: Asticou Azalea Garden. The Collectors: Mr. & Mrs. Morton L. Janklow. Historic Houses: Rudyard Kipling Residence.

#08207 JULY 1982. Architectural Digest Visits: Fernando Botero. Gardens: Eleutherin Mills. Historic Houses: Mark Twain's Residence.

#08206 JUNE 1982. Architectural Digest Visits: Princess Irene Galitzine. Gardens: Great Dixter in Sussex. The Collectors: A Unifying Aesthetic. Historic Houses: Lady Mendl.

#08205 MAY 1982. Architectural Digest Visits: The Queen of the Netherlands. Gardens: Meadowbrook Farm. The Collectors: A Spanish Cornucopia. Historic Houses: George Bernard Shaw.

#08204 APRIL 1982. Architectural Digest Visits: Burt Bacharach. Gardens: Nature at Millstream. The Collectors: A House Created for Art. Historic Houses: Hacienda La Vega.

#08203 MARCH 1982. Architectural Digest Visits: Edward Albee. Gardens: The Landscape at Barnsley House. The Collectors: Antiques in a Medieval Setting. Historic Houses: Frijsenborg Castle.

#08202 FEBRUARY 1982. Architectural Digest Visits: Sylvester Stallone. Gardens: Wang Shi Yuan. The Collectors: Period Style. Historic Houses: Grandeur of the Palazzo Farnese.

COLLECTORS' ISSUES/$10 each

#08009	SEPT 1980	#08004	APR 1980	#07911	NOV 1979	#07906	JUNE 19
#08008	JUL/AUG 1980	#08003	MAR 1980	#07910	OCT 1979	#07905	MAY 19
#08006	JUNE 1980	#08002	JAN/FEB 1980	#07909	SEPT 1979	#07904	APR 19
#08005	MAY 1980	#07912	DEC 1979	#07908	JUL/AUG 1979	#07903	MAR 19

ARCHITECTURAL DIGEST Selections



D. Coffee-color vinyl case provides functional beauty plus padded protection for treasured back issues. Gold stamping on cover and spine.
#50051
SOFT SLIPCASE
$7.95 (1.65)

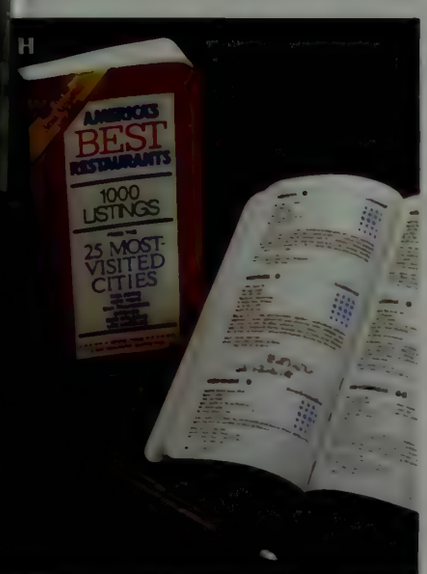
E. Function meets beauty in this attractive see-through organizer. Sturdy acrylic case keeps issues dust-free and handy.
#50000 CLEAR SLIPCASE $22 (2.25)



F. Bound to be treasured in rich navy cloth with handsome gold stamping. Each two-volume set holds a complete year of *Architectural Digest*.
BOUND EDITIONS
#50553 1981 s/2 $70 (incl.)
#50552 1980 s/2 $80 (incl.)
#50551 1979 s/2 $90 (incl.)



G. Art Nouveau mini-frames bloom with the charm and romance of another era. Collection of three 2¼" hand-cast frames to hold cherished photos or tiny works of art. **#50850**
PEWTER MINI-FRAMES
s/3 $31 (2.00)



A must for every traveler, this national guide puts America's best restaurants at your fingertips with 1,000 impartial listings chosen by *Bon Appétit* subscribers nationwide. Ratings for food, service, ambience and value. Choose the national guide with the 25 most-visited cities or one of the 12 individual city guides now available.
H. #50206 NATIONAL RESTAURANT GUIDE $7.95 (1.10)



I. CITY GUIDES
#50208 New York $3.95 (1.00) **#50218** Houston $3.95 (1.00)
#50211 Atlanta $3.95 (1.00) **#50219** Boston $3.95 (1.00)
#50212 Chicago $3.95 (1.00) **#50221** Miami $3.95 (1.00)
#50207 Los Angeles/Palm Springs $3.95 (1.00)
#50209 San Francisco $3.95 (1.00)
#50210 Dallas/Fort Worth $3.95 (1.00)
#50216 Las Vegas $3.95 (1.00)
#50217 Baltimore/Washington $3.95 (1.00)
#50220 New Orleans $3.95 (1.00)

ARCHITECTURAL DIGEST *Selections*

For your convenience, order by phone...

TOLL-FREE 800·421·4448

To place your order, call Mon.-Fri. 7 A.M.-7 P.M., Sat. 7 A.M.-1 P.M., Pacific time. In California, call 800-252-2071. Credit card orders only, minimum $15. *For customer service,* call 213-836-7090.

Prices effective through March 31, 1983.

Mail to: Architectural Digest Selections, Dept. AM02, 8460 Higuera Street, Culver City, CA 90230

Please print AM02	5-Digit Product #	Item Description/Size	Quant.	Item Price	Shipping Handling	Subtotal
NAME						
ADDRESS						
CITY						
STATE ZIP						

PAYMENT INFORMATION
☐ Enclosed is my check or money order (no cash please) payable to AD Selections
☐ American Express ☐ BankAmericard/Visa
☐ Diners Club ☐ Master Card Expires
Card #
Signature

ORDERING INFORMATION
Please fill in 5-digit product number and all order information including subtotals and grand total. Put your name and address in the spaces provided. Then send this form with your check or money order in an envelope to: **Dept. AM02, Architectural Digest Selections, 8460 Higuera St., Culver City, CA 90230**

Subtotal	
Add 6% tax if delivered in Calif.	
GRAND TOTAL	

Please allow 6 weeks for shipment. Items may be shipped separately. Offer good USA and Canada only.

*Architectural Digest is the registered trademark of Knapp Communications Corporation, used with permission.



Karges®

FINE CABINET MAKERS SINCE 1886

THE KARGES FURNITURE COMPANY, INC. P.O. BOX 6517 EVANSVILLE, INDIANA 477

Write Dept. AD for full-color Karges Sampler $4.

A SPECIAL SECTION FOR OCTOBER THE CALIFORNIA EDITION

In the pages that follow,
Architectural Digest presents products and services
especially for the California reader.

Somper Furs
a division of Fur Couture international, incorporated

When the occasion calls for a fur.



Lounging in Lynx is luxurious . . . Sable is sublime . . . Fox is fantastic . . . Mink is magnificent.
Select your fur from one of the most extensive collections in the country by designers such as
Geoffrey Beene, Oscar de la Renta, Calvin Klein, Givenchy, Penny Jacobs, etc.

When your occasion calls for a fur . . . Somper Furs for any occasion.

Somper Furs, 150 South Rodeo Drive, Beverly Hills, Telephone 213/271-6289 or 272-1875.

a division of Fur Couture international

Beverly Hills • Las Vegas • New York • Tokyo • Paris

Interiors as personal as your signature.







At Cannell & Chaffin our portfolio of interiors is as diverse as our clientele. Our nationally recognized Design Staff will help you create an interior expressive of your taste and lifestyle. For a copy of our color brochure, please call the Design Service Director at our showrooms.

Cannell & Chaffin

Los Angeles (213) 380-9111
Newport Beach (714) 833-1917 · La Jolla (714) 454-0451
Rancho Santa Fe (714) 756-5055 · Denver (303) 573-1443.

SMART STRATEGY...

Photo: Brent Bear



LEASE IT.

Think of the deals that are made here! Meet with your clients in a relaxed atmosphere that reflects your good taste and inspires their confidence.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure of buying. Lease from the largest and choicest collection of antique office and residential furniture ever assembled. Over 5,000 hand-picked museum quality pieces.

With our convenient lease/purchase program, we furnish stately conference rooms, comfortable reception areas and tasteful executive offices. All beautifully restored, and at affordable monthly rates. Make your office as comfortable as your home and receive the benefits of a tax deduction besides. After all, you've earned it. First impressions count... so visit one of our showrooms or block-long warehouse today. Bring your decorator or use ours.

ANTIQUARIAN TRADERS

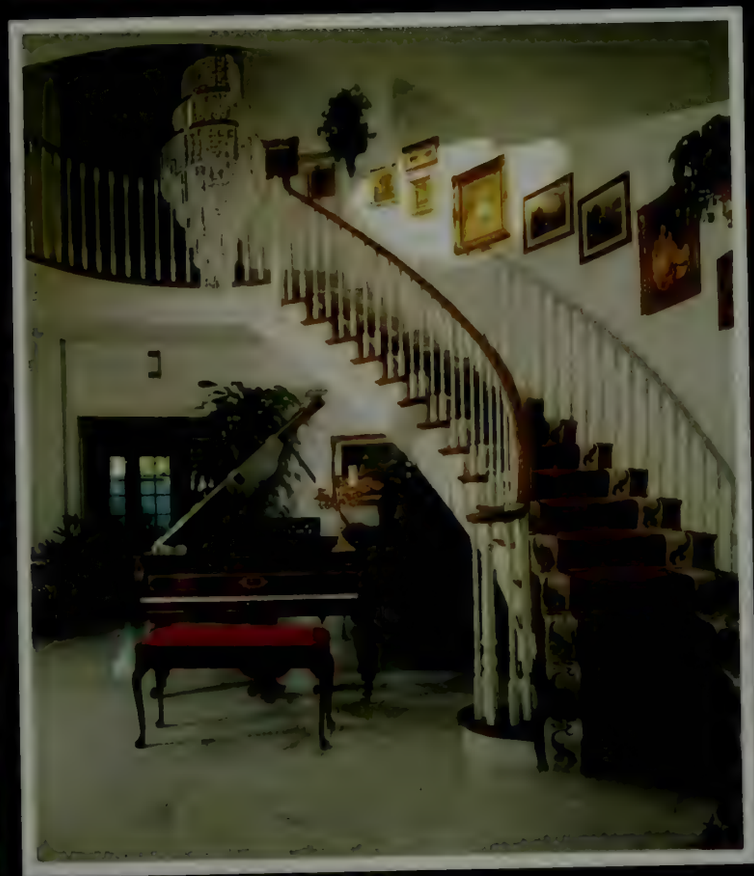
Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00
San Francisco Showroom: 1133 Post Street, San Francisco, CA 94109, (415) 673-8118

















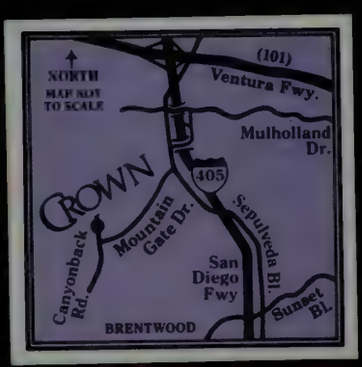
Above all, it's Brentwood. Life in the city, after all, doesn't have to be traffic, noise, congestion and concrete.

Estate townhomes from $595,000
Excellent 30-Year Financing

EQUAL HOUSING OPPORTUNITY

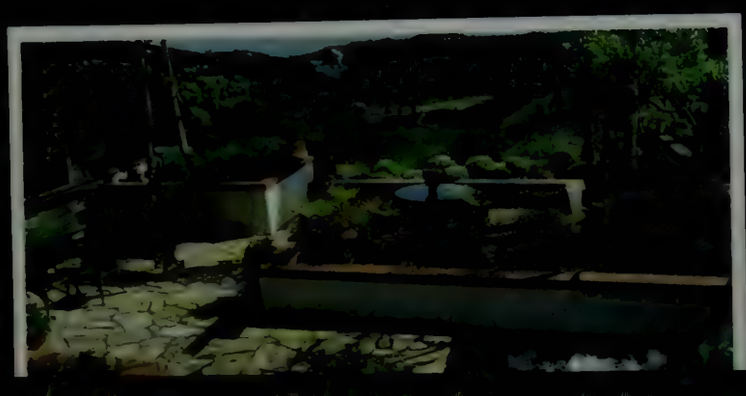
The CROWN at MountainGate

2200 Canyonback Road
Los Angeles, Ca. 90049
213/476-3077



MountainGate Limited Partnership-Developer A joint venture of Watt Industries and Barclay Associates







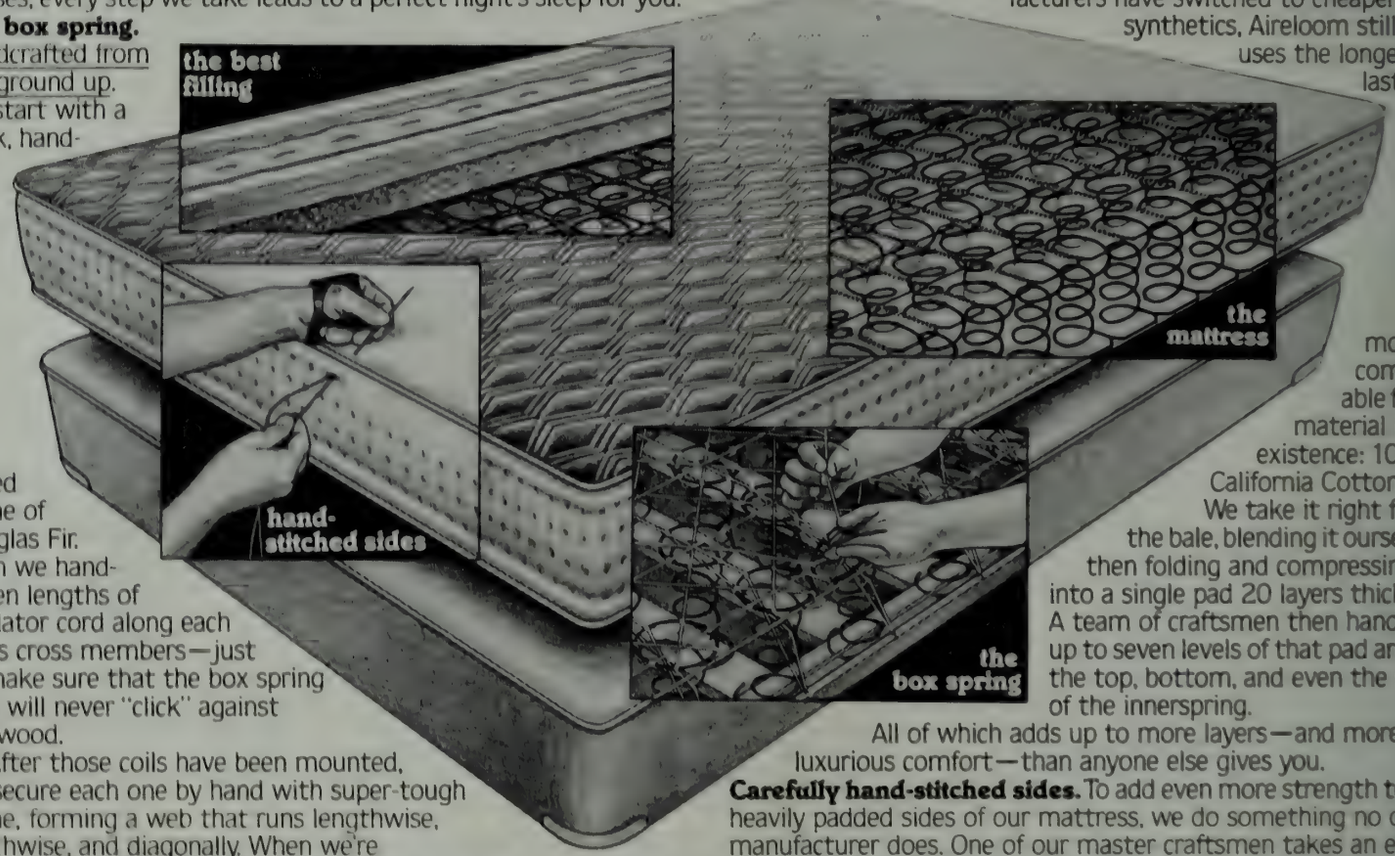
The secret to a perfect night's sleep.

How well you sleep depends upon how well your mattress and box spring have been made. It's a simple matter of quality.

But quality—the kind of quality that can give you support and comfort for decades—comes only from handcrafting. And only Aireloom still handcrafts its sleepsets.

From the bottom of our box springs to the top of our mattresses, every step we take leads to a perfect night's sleep for you.

The box spring. Handcrafted from the ground up. We start with a thick, hand-joined frame of Douglas Fir. Then we hand-fasten lengths of insulator cord along each of its cross members—just to make sure that the box spring coils will never "click" against the wood.



After those coils have been mounted, we secure each one by hand with super-tough twine, forming a web that runs lengthwise, widthwise, and diagonally. When we're finished, each coil has been hand-knotted eight times and adjusted to the perfect tension.

And unlike the rigid metal wire used in most box springs, our hand-tied web allows each coil to compress independently. Without ever squeaking.

The result is a perfectly quiet, resilient and individually responsive box spring. In other words, the perfect foundation for an Aireloom mattress.

The mattress. Built around the finest innersprings. Proper support begins with the innerspring of a mattress. So Aireloom uses the best: the Holland-Maid free-end offset innerspring support system.

It features nine different kinds of hourglass shaped coils, each one designed to serve a different orthopedic purpose. It also uses both clockwise and counter-clockwise coils, placed alternately so that the mattress never sags or sways.

In addition, the innerspring includes a row of heavy support coils around its edge. Those coils allow us to avoid the stiff, uncomfortable border rods found in most other mattresses. So you can sleep from edge to edge in total comfort.

The best filling. And more of it. While most bedding manufacturers have switched to cheaper synthetics, Aireloom still uses the longest-lasting, most comfortable filling material in existence: 100% California Cotton.

We take it right from the bale, blending it ourselves, then folding and compressing it into a single pad 20 layers thick. A team of craftsmen then handlays up to seven levels of that pad around the top, bottom, and even the sides of the innerspring.

All of which adds up to more layers—and more luxurious comfort—than anyone else gives you.

Carefully hand-stitched sides. To add even more strength to the heavily padded sides of our mattress, we do something no other manufacturer does. One of our master craftsmen takes an eight inch needle and heavy duty thread, and hand-stitches four rows along the sides.

As a result, the sides will never sag or break down. And you can sleep or sit right on the very edge of the mattress in total comfort.

Sold by professionals. We feel that our sleepsets should be sold with as much skill as they're made. Which is why you'll find them at the very finest furniture stores. Sold by professionals who can understand and explain the advantages of handcrafting.

Perfection takes time. There are much simpler ways to make sleepsets than the way we make them at Aireloom.

But there is simply no other way to provide such luxurious comfort and long-lasting support.

And certainly no other way to provide so many nights of perfect sleep.

Aireloom®

It's in our hands.

Post Office Box 4638, El Monte, California 91734 (213) 686-1440



I love diamonds...mais j'adore Fred!

FRED
JOAILLIER


Close your eyes and envision things that no one else can see.
Imagine what might be. Conceive with dash and flair,
and dare to reach out for bold ideas that others might shrink away from.
And then awaken to all the possibilities of Westgate.
Dream with Westgate
Westgate Fabrics
A Reese B. Davis Company Dallas/Fort Worth
"Coloring Book"; 54" cotton handscreen print. Through design professionals and fine stores.
Du Pont
TEFLON®
soil & stain repeller

OPPORTUNITY WON'T WAIT FOR LOWER INTEREST RATES.

WELLS FARGO CAN DELIVER THE MONEY YOU WANT NOW–AT RATES YOU CAN LIVE WITH LATER.



Wells Fargo Bank's Variable Rate Loans make sure you don't pay more for money than you have to.

Opportunities seldom present themselves at the moment you can comfortably afford them. That's why Wells Fargo is offering Variable Rate financing to help you borrow the money you want, to take advantage of personal or investment opportunities now—at rates that change with market rates.

Wells Fargo's Variable Rate Loans are based on the current rates of large investor Certificates of Deposit and change at intervals with the market. You never pay more for money at any one time than you have to. And there's no prepayment penalty. Wells Fargo Home Equity Loans, Marine Financing, Aircraft Financing—are a great way to avoid missing an opportunity, without paying more than you have to over the life of your investment.

You can even get an unsecured line of credit—our Capital Advantage™—with these same flexible terms.

Wells Fargo also offers traditional financing that can help you maximize opportunities in other ways. Our Pre-Approved Express Auto Lease,™ for example, lets you arrange financing in advance, so you can walk into the car dealer's showroom as a priority customer and arrange the best terms.

Wells Fargo has the resources to help you avoid missing out on valuable opportunities. So don't let an opportunity pass you by. Come in to your nearest Wells Fargo office today.



WELLS FARGO BANK IS STRONG ON LOANS

RENAISSANCE

Fine Antique Reproductions of 18th and 19th Century Furnishings and Interiors.



1564 Copenhagen Drive
Solvang, California 93463

Open Every Day 10-5
(805) 688-6222

Frances Klein

Antique and Estate Jewels

Possibly the largest and finest collection in the world

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces.



Make your yard the most elegant room in your home

Transforming yards into imaginative and joyable outdoor living rooms has been business of A. Lee Shelbourne for nearly quarter of a century. And our experien shows both in awards for design excellen and in the increased home equity our desig have generated for our clients.

We design your yard from the ground up. V take a personal, professional approach to eve phase of our total outdoor living designs.

Quality is our yardstick. Our business is to design. We work with your contractor recommend experienced contractors who ta in stride difficult sites, engineering problem remodeling outdoor/indoor areas, adding sp and updating older pool and garden sites.

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbourn
AND ASSOCIATES

18054 Ventura Boulevard
Encino, CA 91316 (213) 501-5282



BILL ROBBINS



ANTIQUE SERAPI HERIZ 12.1 x 15.4



ANTIQUE HAMADAN
CAMEL HAIR
6.5 x 11.8



ANTIQUE BIJAR 9.5 x 15.5

Three of the five thousand reasons you should select your Oriental rugs from J.H. Minassian & Company.

Old carpets are at home in contemporary or traditional surroundings. Come browse through the rich variety of patterns, brilliant colors, and myriad of sizes. Take your time to make your selection according to personal taste and color scheme.

For over 75 years J.H. Minassian & Company has been helping people select Oriental rugs that are treasured forever.

Our service department offers expert cleaning, repairing, reweaving, and appraisals. We invite decorator inquiries. Open Monday thru Saturday 9am to 5pm.

J. H. Minassian & Co.

THE EXCLUSIVE ORIENTAL RUG STORE

Est. 1905 in Los Angeles

(Our only Location) • 401 SOUTH VERMONT • LOS ANGELES • CA 90020 • TEL: (213) 383-1397

DENIS R. PHILLIPS



Mesa, acrylic on linen, 32 x 40 inches, 1980

A limited edition of 355 offset lithographs of Mesa has been produced with utmost care and fidelity. Printed on museum quality 100% rag, acid free paper, each print has been signed and numbered by the artist. Image size is 18¾ x 23½ inches. Outside paper size is 24 x 28½ inches. $250 includes aluminum frame (gold, silver or pewter), 4 ply white rag mat, 2 ply rag back, plexiglas and delivery. Unframed $200. All purchases will be registered and filled consecutively as requests are received. Your inquiries are welcome.

Phillips Gallery

444 East 2nd South, Salt Lake City, Utah 84111 801-364-8284

AUCTION
ARCHITECTURAL ANTIQUES
SANTA MONICA CIVIC AUDITORIUM
1855 Main Street, Santa Monica, California

Auction:
Sat. Oct. 30th - 10:00 a.m.

Preview:
Fri. Oct. 29th - 6:00 p.m. till 9:00 p

We will auction a large selection of American Antique Architectural Embellishments to include beveled entryways, beveled side lites, beveled and stained glass windows ranging in size from large landing windows to very small ornate masterpieces, interior and exterior doors, French beveled doors, Wurlitzer 1015's, Paneling, Oak furniture, scene windows, fret Tiffany windows, brass cash ters, slot machines, carousel ses, mantels, unusual wood and a full line of decorator and saloon decor.



Come and see these rare unusual antiques.

750 Antique Stained & Beveled Glass Windows

Buy a piece of the past.

AUCTION INFORMATION
304-523-6900
AUCTION NOTE
Reserve seats upon request
SHIPPING
Bekins will be available at auction to m shipping possible worldwide.

NEW CASTLE SALVAGE

FREE BROCHURE Call Mr. Flynn • 304-523-6900 • P.O. Box 2534 • Huntington, WV 25725





Steve Chase Associates

69846 highway 111 rancho mirage, california 92270 714 324-4602

Photography by Fritz Taggart

You work hard for your money. Now your money can work hard for you.

What a Crocker Working Capital Account™ can do for you.

Your money should be earning high money market rates. It should be working for you to provide a maximum return every day. It should be immediately available when you want it, without delay or penalty. Now your money can do all these things, and more.

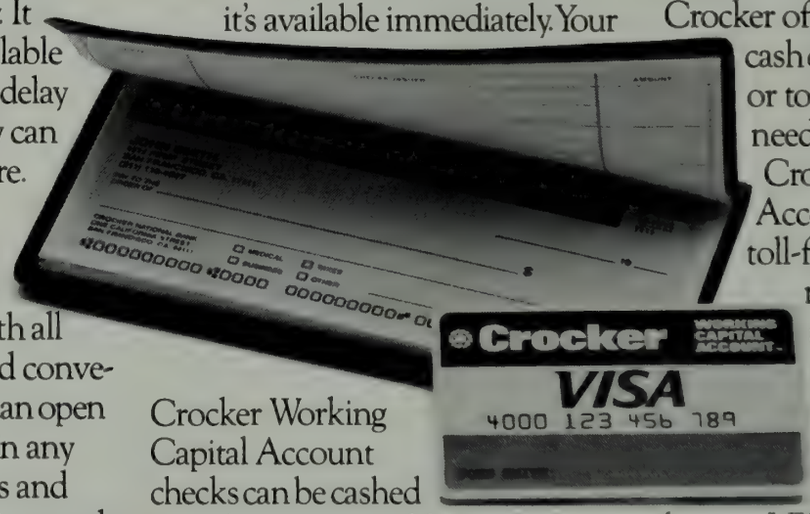
The Crocker Working Capital Account combines money market rates and discount brokerage services with all the financial advantages and conveniences of a local bank. You can open an Account with $20,000 in any combination of cash, stocks and bonds. And your money is invested automatically in a money fund.

Money Market Rates.

Your cash earns money market rates. So do the dividends on stock and interest on bonds that are automatically deposited from the securities in the brokerage portion of your Account. There's no requirement to tie up any money at a lower rate in order to take advantage of our Working Capital Account. Money market rates are paid on all your cash. Your money is working until you want it.

Availability.

When you want your money, it's available immediately. Your Crocker Working Capital Account checks can be cashed anywhere you would use your standard checks. Your VISA® debit card works just like a check; the amount of purchase or withdrawal is taken from the available funds in your Account. And even if there are no funds available in your Account to cover your checks or VISA purchases, money can be made available by creating an automatic margin loan against your marginable securities portfolio.



Best of all, there are no penalties for early withdrawal, and no delay while an out-of-state check clears.

Accessibility.

You can take advantage of the convenience of more than 380 Crocker offices in California to cash checks, to make deposits, or to handle other financial needs. You can call the Crocker Working Capital Account Service Center toll-free for Account information or to place buy-and-sell orders for your securities portfolio. Plus, your VISA debit card can be used for purchases anyplace that honors VISA including cash withdrawals from more than 100,000 financial institutions worldwide.

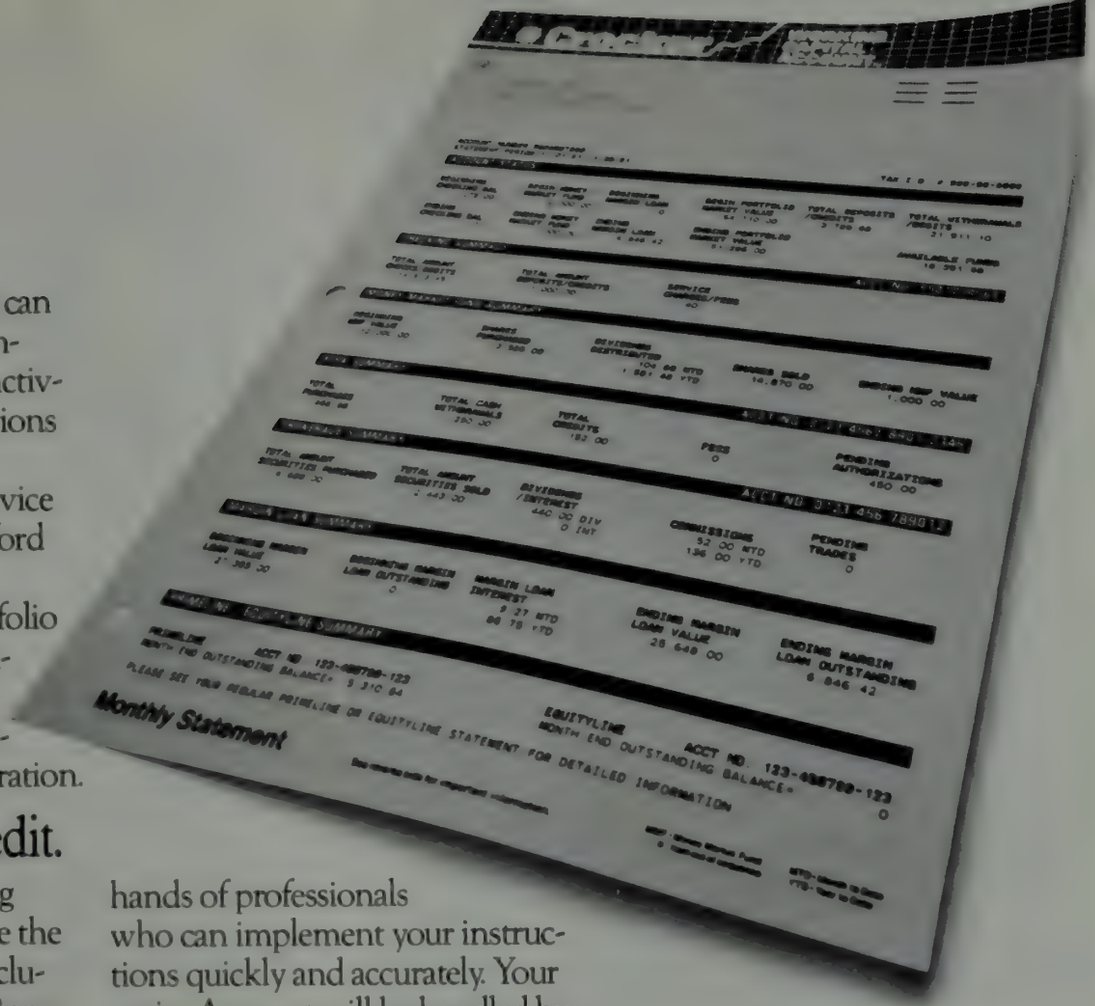
Discount Brokerage.

Securities brokerage (stocks and bonds) is an optional part of your Crocker Working Capital Account. If you have securities in the Account that qualify as collateral for a margin loan, you can access that loan with your Account

EQUAL HOUSING LENDER Member FDIC © Crocker National Bank 1982

check or VISA debit card. You can buy and sell at discounted commissions, with no minimum activity requirements. The transactions are placed through Crocker's Working Capital Account Service Center and executed by Bradford Broker Settlement, Inc.

The securities in your portfolio are insured up to $500,000, including a maximum of $100,000 in cash, by the Securities Investor Protection Corporation.



Personal Lines of Credit.

With the Crocker Working Capital Account, you also have the option of applying for two exclusive lines of credit: Primeline,® an unsecured line of credit up to $25,000; and EquityLine,™ a secured line of credit up to $100,000 which is based on the value of your home and your personal financial strength.

Comprehensive Monthly Statement.

It lists everything needed to easily see the status of your Crocker Working Capital Account. All your transactions are summarized on page one. The next pages detail every activity; checks are listed with date, payee and amount; money fund amount and dividends are recorded; VISA debit card transactions, brokerage trades, margin loans and lines of credit balances are all detailed.

Experienced Account Representatives.

It's important to know that your investment account is in the hands of professionals who can implement your instructions quickly and accurately. Your entire Account will be handled by specialists in our Crocker Working Capital Account Service Center. They are available through a toll-free number in California (**800-652-1044**), outside of California (**800-227-5468**), or by mail. Plus, there are specially-trained representatives in designated Crocker Bank offices who can help you with most transactions.

Put your money to work now.

You work hard for your money. Now the Crocker Working Capital Account can make your money work hard for you. To take advantage of the Crocker Working Capital Account, simply clip and mail the coupon today.

Crocker Working Capital Account.

Yes! I want to put my money to work now. Please send me detailed brochures and an application for opening the Crocker Working Capital Account.

Mail to: Crocker Working Capital Account Service Center, P.O. Box 38045, San Francisco, CA 94138. Or in California call toll-free **800-652-1044.** Outside of California, call **800-227-5468.**

I am interested in a ☐ personal account or a ☐ business account.

Name _____

Address _____

City _____ State _____ Zip _____

People stay with Crocker because they want to stay ahead.™

Crocker Bank

AD



ELLYN HYMAN Oil on Canvas 36" x 36"

Family and Executive Portraits

Marie Eastman

8306 Wilshire Boulevard, Suite 370
Beverly Hills, California 90211
(213) 365-4833



Lawrence G. Dougherty

Antiquarian Horologist, Clockmaker

Fine Antique Clocks

Specialist in the Sale and Restoration of Early English and Continental Timepieces

John Ellicott, London, circa 1758

An extremely fine example of a mahogany cased pagoda top Longcase clock by one of England's most emminent makers. The colour & grain of the trunk door & plinth are exceptional, as is the use of quarter column with capitals in the base. John Ellicott was clockmaker to the King, and a Fellow of the Royal Society.

2640 E. Coast Highway
Corona del Mar, California 92625
(714) 720-1787

Refined Elegance...by LATCO.



Latco's Valencia II Series, "Pecunia," installed by Schock Tile Co., Northridge, CA. Interior Design: Jolene Norvell. Gen. Contr.: Norvell Constr. Co.

For refined elegance, nothing compares with Roman tubs and bathrooms tiled with Latco porcelain ceramics. Whether you're remodeling or building a new home, Latco ceramic tiles offer more creativity and versatility for sheer opulence and luxury. Visit one of Latco's many distributor showrooms located in the West to see their unsurpassed selection of colors, patterns and textures. For more information or brochures, write or phone us today.

Latco

2943 Gleneden Street
Los Angeles, CA 90039
Phone: (213) 664-1171



Beverly Hills Ltd.

MERCEDES-BENZ SIGNATURE SERVICE

The Mercedes Benz of Mercedes Benz dealers.

8833 Wilshire Boulevard, Beverly Hills, CA 90211, 213/659-2980

©1982 Beverly Hills Ltd.

ORIENTAL FINE ARTS
ANTIQUES AND FURNITURE



King's Art Gallery
529-531 N. La Cienega Bl., Los Angeles, CA 90048. (213) 657-5063



Dine in elegance and the warm atmosphere reminiscent of a courtyard during the early days of California. Continental cuisine and friendly service featured for lunch or dinner. Fine wines from a well-stocked cellar. Valet parking at the Century Plaza Hotel is complimentary. For reservations call 277-2000.

LYMAN DRAKE
ANTIQUES, INC.



Importers of French and English Antiques
Wholesale to the Trade
Available Through Your Designer

2901 South Harbor Boulevard
Santa Ana, CA 92704 (714) 979-2811



The Baroque SieMatic 1001 AL Kitchen shown in Off-White with Delft Blue frieze. Also available with Sepia Brown frieze.

To fit the way you live.

Introducing kitchens that fit not only your floorplan, but the way you live. From SieMatic, Europe's leading name in custom fitted kitchens.

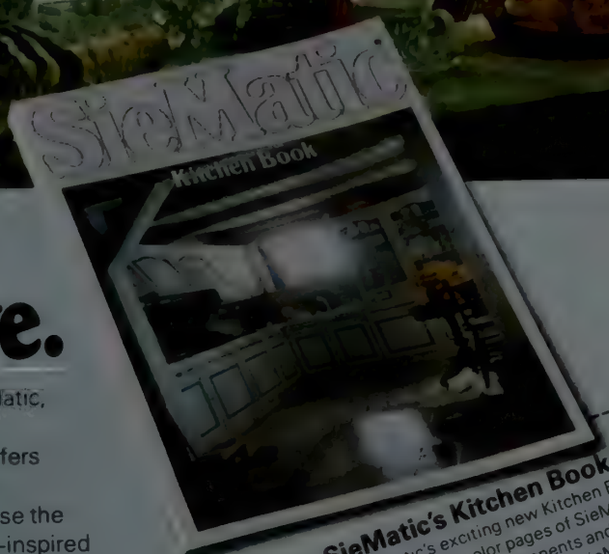
For those who value their kitchen as the focal point of life at home, SieMatic offers a superbly crafted, beautifully integrated system in a comfortable, sociable setting. A gathering place for family and friends. Every SieMatic Kitchen is designed to please the hand as well as the eye. To facilitate maintenance, for example, the warm, Baroque-inspired 1001 AL above presents a virtually impenetrable coating of protective lacquer over its unique, porcelain-like finish.

See your SieMatic representative today for a close look at the 1001 AL and all the SieMatic kitchens. You'll see how well SieMatic fits the way you live.

SieMatic®

Kitchens that fit the way you live

Aptos ☐ The Ultimate Kitchen, Inc., Aptos Station #25, 8035 Soquel Drive, Aptos, 95003, (408)688-5276; **La Jolla** ☐ Baywood Kitchens, Inc., 1014 Pearl, La Jolla, 92037, (714)454-9684/464-3549; **Los Angeles** ☐ Custom Kitchens and Baths, 743 No. La Brea Avenue, L.A., 90038, (213)937-1660 ☐ Kitchens on Sunset, 8363 Sunset Blvd., L.A., 90069, (213)650-1452; **Los Gatos** ☐ European Kitchen and Bath Studio, 7 No. Santa Cruz Avenue, Los Gatos, 95030, (408)395-1944; **Newport Beach** ☐ Euro-American Kitchens, 1741 Westcliff Drive, Newport Beach, 92660, (714)631-7032; **San Francisco** ☐ Continental Kitchens and Baths, 340 West Portal, San Francisco, 94127, (415)661-6776 ☐ SieMatic, 200 Kansas Street, Suite 217, San Francisco, 94103; **San Jose** ☐ Custom House Supply, 1110 Meridian Avenue, San Jose, 95125, (408)723-7073.



Send for SieMatic's Kitchen Book.

Get your copy of SieMatic's exciting new Kitchen Book. There's nothing like it: 176 full color pages of SieMatic Kitchen designs, complete with components and floorplans. Filled with great ideas. See your SieMatic representative listed below or send this coupon and $6 to The Kitchen Book, Suite 446, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069.

Name _____

Street _____ Zip _____

City _____ Telephone _____



The Poetic Paintings of Pati Bannister

We feel that Pati Bannister's talent goes beyond ordinary concepts, and that in her paintings the viewer is invited to become involved—not only to see but to feel and to remember. Many of her paintings are available as signed and numbered limited edition prints. For a beautiful 16-pg. color brochure on this outstanding artist, call our toll free number, 1-800-647-9578

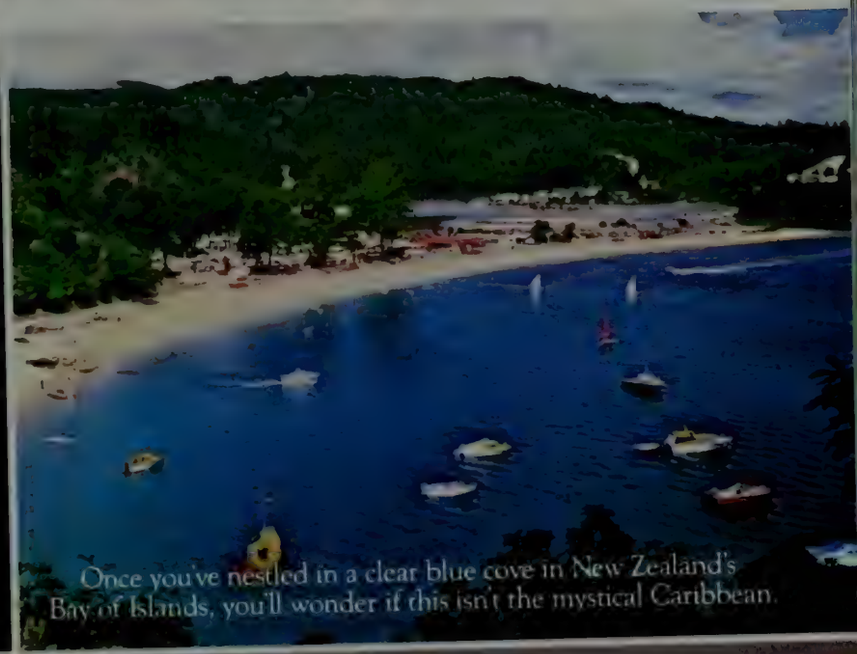
New Masters Publishing Co. (Artist's Agent) 2082 E. Beach, Gulfport, Ms. 39501 (601) 863-5145

SHOWN ABOVE, "CINDERELLA" IMAGE SIZE 18" x 28" S/N EDITION 500

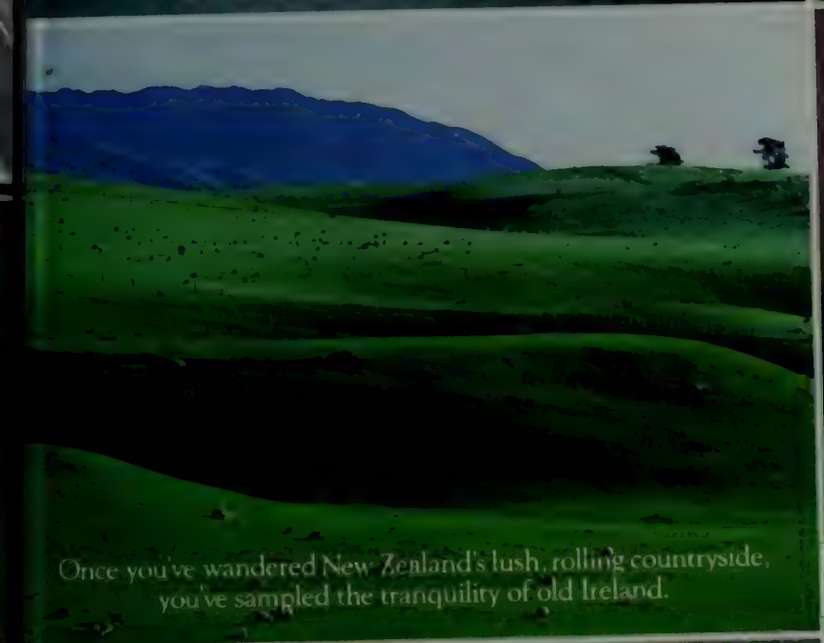
Once you've seen one country, you've seen them all.



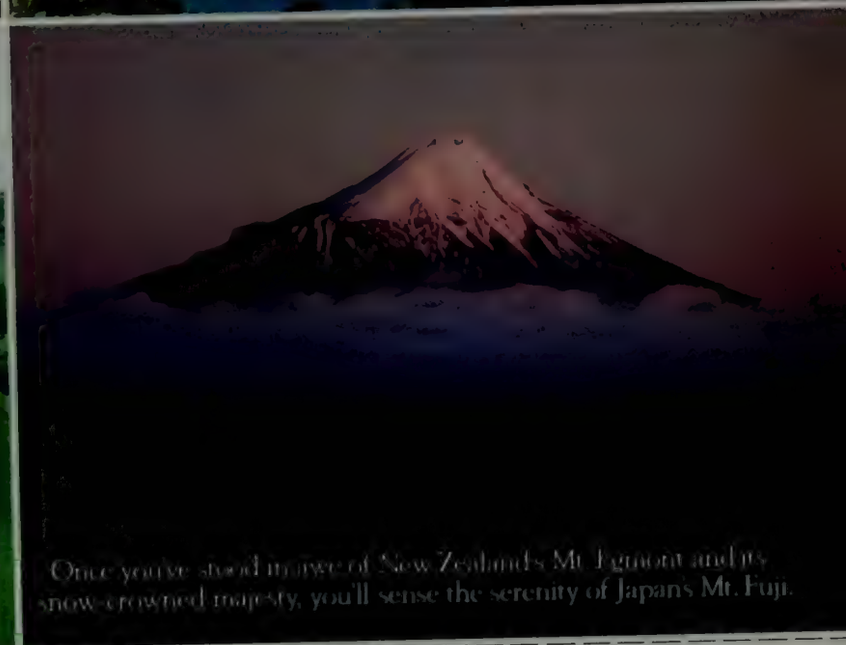
Once you've taken a ski plane ride onto New Zealand's spectacular Tasman Glacier, you'll feel like you're in the Swiss Alps.



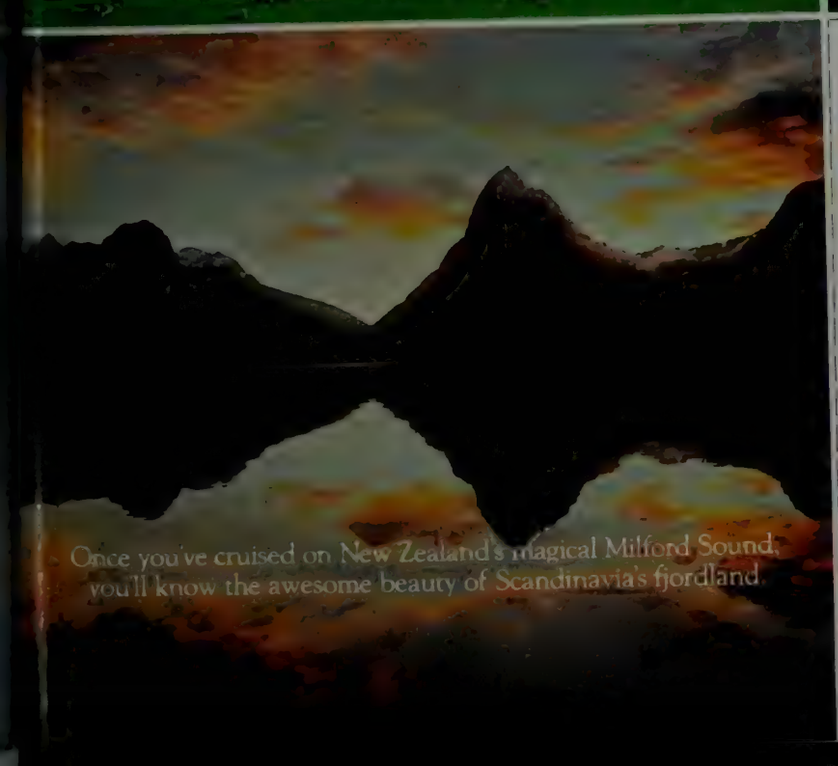
Once you've nestled in a clear blue cove in New Zealand's Bay of Islands, you'll wonder if this isn't the mystical Caribbean.



Once you've wandered New Zealand's lush, rolling countryside, you've sampled the tranquility of old Ireland.



Once you've stood in awe of New Zealand's Mt. Egmont and its snow-crowned majesty, you'll sense the serenity of Japan's Mt. Fuji.



Once you've cruised on New Zealand's magical Milford Sound, you'll know the awesome beauty of Scandinavia's fjordland.

Once you've seen the many worlds of New Zealand, you won't settle for anything less. Send for our free Kiwi Travel Pack. And get to know the one country you can't afford to miss.

AR10 - 82

Name _____

Address _____

City/State/Zip _____

NEW ZEALAND TOURIST OFFICE: One Maritime Plaza, Suite 970, San Francisco, CA 94111 / 630 Fifth Avenue, Suite 530, New York, NY 10111 / 10960 Wilshire Blvd., Suite 1530, Los Angeles, CA 90024 / 701 West Georgia Street, Suite 1120, Vancouver, B.C. V7Y 1B6.

New Zealand

One-Stop World Tour

G R A N D



M A G N I F I C E N T

An Expression of Excellence

Flora Danica. Royal Copenhagen's celebration of nature in exquisite handpainted porcelain.

Now available to you in over three hundred wonderful flowers. At Paul Bauer's. Where you can make your selection from one of the largest collections in the world.

And to complete this splendor, hand-cut lead crystal, trimmed lavishly in 18K gold. Available in the United States *only* at Paul Bauer.

The most enviable collection of European china & crystal in America.

Paul Bauer INC.

120 Grant Avenue at Maiden Lane • San Francisco • (415) 421-6862

Major Credit Cards Accepted

"The Pacific Ocean is our back yard"

A small hotel in La Jolla where the tradition for gracious living is carefully maintained.

One hundred richly accoutered guest rooms and suites.
Elegant restaurants and bars.
Impeccable service.

La Valencia Hotel

1132 Prospect Ave.
P.O. Box 1089
La Jolla, CA 92038

For reservations call direct:
(714) 454-0771

Now in Walnut Creek
The finest names
in custom furnishings

Brunschwig & Fils Fabrics
Courtstan Broadloom
McGuire
Custom Made Furniture
Edward Fields Wools
Imported Brass Hardware
Terra Cotta Pottery &
Sculpture



Virginia Viets
Designer/Owner

Quintessence

Architectural Accents
Custom Furnishings

1470 Newell Avenue
Walnut Creek, California 94596
Phone: (415) 945-7900

9:30 to 5:00 Monday through Saturday



THE BROADWAY. NEW MECCA FOR THE ORIENTAL RUG COLLECTOR.

In full flower. Our collection of authentic Bohkaras, Tebriz, Kermans, Kashans, Kelims, Nains, Quoms, Chinese and Caucasian rugs, among others. Pure wools and silks. Dyed with natural colors that improve with age. Hand-tied with a skill that defies machines. In a world-and-time encompassing variety, many with a history that's yours for the asking. All acquired for us by Moussa Soomekh, our own connoisseur of Oriental rugs, with three generations of rug-lore at his fingertips. New, used, antique, semi-antique treasured investments shown by knowledgeable advisors. For appraisals and consultation regarding the possible trade-in of your Oriental rugs, please call the Plaza store at (213) 628-9311 for arrangements.
Oriental Rug Gallery, 804.

The Oriental Rug Gallery at Plaza, Newport Beach, Northridge, Santa Monica, Sherman Oaks, Beverly Center, Glendale, Topanga Plaza, Laguna Hills, Santa Anita, Fashion Valley, La Jolla, Ventura, Del Amo and Century City.

THE BROADWAY



Have you visited

G. R. DURENBERGER

ANTIQUARIAN

In historic San Juan Capistr



An advance call is suggested.

31431 CAMINO CAPISTRANO • (714) 493-1283 TUES. THRU SA



18th and 19th Century Museum Quality Decorative Arts.
One piece or entire estates bought and sold.
Send for our free illustrated brochure

MARSHALL GALLERIES, IN

8420 Melrose Avenue 213/852-1964 Los Angeles

Member of Arts & Antiques Dealers League of America

L'ESPACE 2000

FINE FRENCH INTERIORS



BRAKHA

1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000

L'ESPACE 2000, 260 NORTH BEVERLY DRIVE, BEVERLY HILLS, CALIFORNIA 90210, 213-271-6217

LOS ANGELES, ITALDESIGN CENTER INC., PACIFIC DESIGN CENTER #547, 8687 MELROSE AVE., 213-659-6764

SAN FRANCISCO, CHALFONTE ST. GILES, INC., TWO HENRY ADAM STREET, 415-621-6901

HOUSTON, DOMUS INTERNATIONAL, 5100 TRAVIS STREET, 713-522-1808

You Made Us No. 1!

You have made us the No. 1 Cadillac dealer in the West and one of the largest in America.

Above our service department is an area the size of two football fields—and there you will find row after row of beautiful new Cadillacs.

We know that once you've decided you want a new Cadillac, you want it now. And with so many new Cadillacs to choose from you can find exactly the one you want now. Give us literally a few hours to hand-polish your selection, and you can drive it home!

And you can be sure of the best price too. Remember our policy: We give you more for your car and take less for ours.

When you drive in for service, there's no lack of attention. One of our friendly Service Advisors will personally see that every detail is expertly and promptly cared for.

So it's no wonder we are the No. 1 Cadillac dealer in the West. And we owe it all to you ...our customers.

That's why we say, "We care about you."

Sincerely,

Dana Martin



MARTIN *Cadillac* NO. 1 IN THE WEST

OLYMPIC AT BUNDY IN WEST LOS ANGELES • 213-820-3611



The answer: any place they choose. And year after year, those with the means to enjoy the finest things in life choose the Mauna Kea Beach Hotel. They look forward to a vacation where people truly understand the meaning of courtesy and fine service. They come for all the expected amenities found at a world-class resort. And some very unexpected pleasures. Indulge yourself in the excursion of a lifetime. See your travel agent or call 800-228-3000.

MAUNA KEA BEACH
On the Big Island of Hawaii





BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810
GERALD DECKER ROBERT KELLY

Country English & French
Antique Furniture & Accessories



THE CRICKET

2025 Pacific Avenue, Venice, California 90291
213/396-5922 (at the beach)



PASHGIAN BROTHERS



A PASHGIAN FAMILY ENTERPRISE SINCE 1889

998 East Colorado Boulevard, Pasadena, California (213) 796-7888 • (213) 681-9253

Flowers By Silver Eagle Designs ©



JADE DYNASTY

THE LODGE AT PEBBLE BEACH

THREE JAPANESE CARVED MONKEYS WITH STAND, 1650 A.D. • PORCELAIN LIONS. K'ANG HSI, 1662-1723 • IMPERIAL YELLOW PEKING GLASS BOWL, TUNG CHE, 1862-1875

P.O. BOX 209 • PEBBLE BEACH, CA 93953 • (408) 625-0339

SOUTHERN CALIFORNIA'S FINEST ARCHITECTURAL

AUCTION!

Hundreds of Quality Antique Stained and Beveled Glass Windows and Doors.

SAT., OCT. 16th 10am

Preview Fri. Oct. 15th 6 to 9 pm and Sat. 8 am.

6970 LINDA VISTA ROAD
Linda Vista Rd. at Ulric St., San Diego

- French Doors
- Entry Ways
- Fretwork
- Fire Place Mantles and other Building Materials.



- Brass Lamps and Door Accessories
- Brass Cash Registers and Wurlitzers.

Presented by ANTIQUE BUILDING MATERIAL CO. (714) 295-3340

Welcome reflections of yesterday.

Old World furnishings that make a statement. Indicate a love of elegance. A sense of history, of grand style.

Italian marble tops an ornately carved wall console and a matching mirror casts warm reflections on an impressive hall or foyer. Just one of the many such accents in our exclusive import collection from Europe.

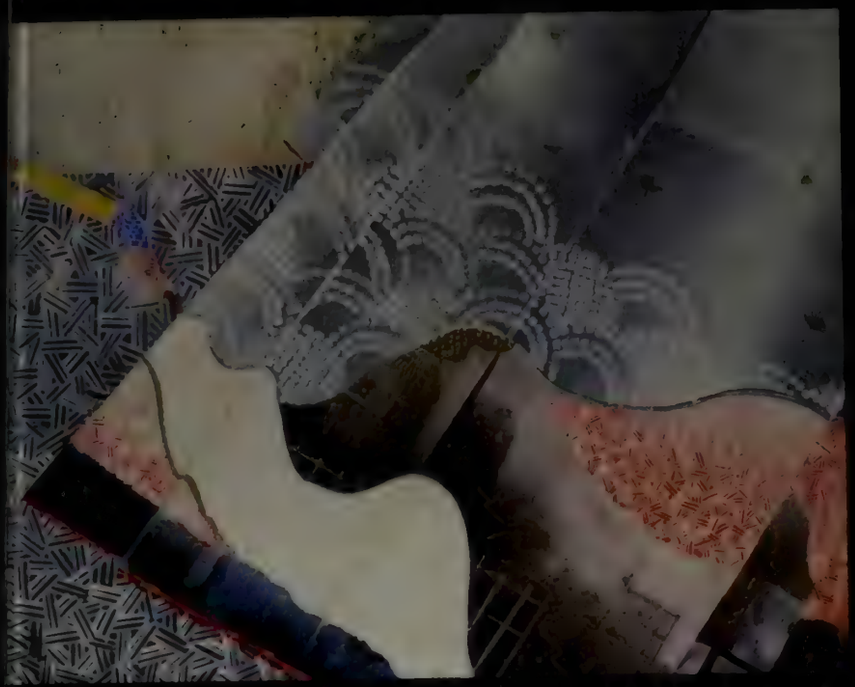
Make your own elegant statement. One room or a complete interior our experienced staff will help. Of course our furnishings speak for themselves.



TAYLOR'S
in Van Nuys

6479 Van Nuys Blvd., Van Nuys, CA., (213) 786-5970, 873-1081. Open Mon. thru Sat. 9 to 5:30pm.

YASU EGUCHI

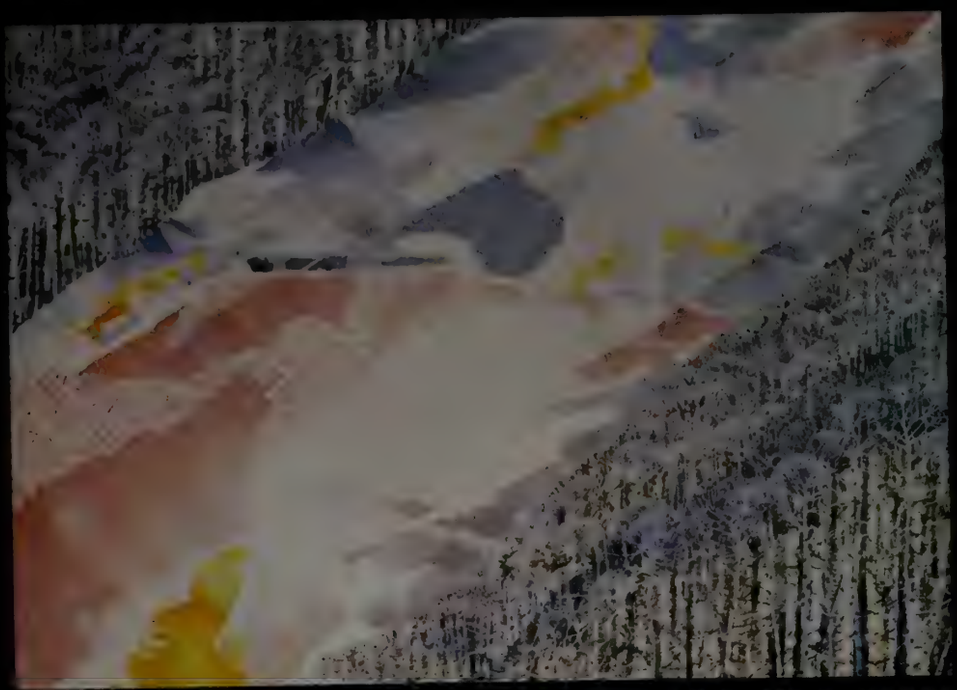


ey to the East"

30 x 42 watercolor

One-Man Exhibition
November 6-30, 1982

Champagne Reception
Saturday, November 6th, 1982
7:00 - 10:00 p.m.
Invitation Upon Request



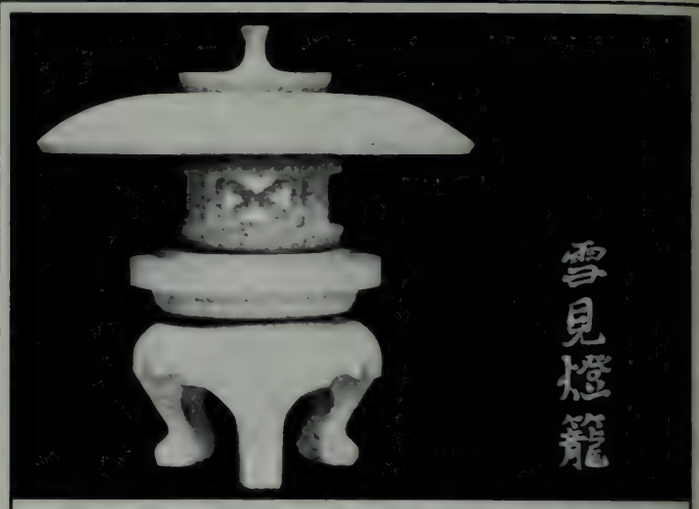
"Resurrection"

30 x 42 watercolor

COPENHAGEN GALLERI

1618 Copenhagen Drive Solvang, CA 93463 (805) 688-4422





YUKIMI-DŌRŌ

A unique and dramatic decorative addition to any setting — indoors as well as outdoors.

These distinctive Japanese stone lanterns — hand-crafted in traditional granite in the classic Yukimi-style — are now available in authentic sizes, colors and finishes. An exclusive import, by mail order only.

The Yukimi-Dōrō has an unusual and compelling presence. We have prepared a questionnaire to assist you in making the right selection for your own home or garden. Please write or telephone:

Milton LeRoy Rusk, Rusk International Corporation
Stone Drive, Westport, Connecticut 06880
(203) 227-7721



A PORTRAIT OF YOUR HOME...

Sensitively rendered by artist Mark Sanders. Commemorate that special time and place in a work of art to be cherished and enjoyed for generations.

Pen and ink from $150.00
Watercolor from $250.00

Write or call for illustrated brochure and list price.

CROWHAVEN STUDIOS LTD.

5590 EAST YALE • DENVER, COLORADO 80222 • (303) 753-142?



Westin Wailea Hotel and slopes of Mount Haleakala.

Wailea's brilliance is crystal.
Every shade of daylight captured clear.
Hand made and heaven blessed.
Visable ripples from a soft trade wind.
Wailea is a place apart.

Wailea Maui

Fly the friendly skies of United.

CALL UNITED AIRLINES (or your travel agent) for reservations to WESTIN WAILEA HOTEL (800-228-3000), or the garden condominiums of VILCOR WAILEA (800-367-5246), the 36-hole WAILEA GOLF CLUB and 14-court WAILEA TENNIS CLUB.

Europe's Largest Distributor
Of Italian Furniture

GAGLIARDI
GROUP OF COMPANIES

Three generations
of experience in fine
furniture



Find us at: Pacific Design Center, Space 337
8687 Melrose Avenue, Los Angeles, CA 90069 213/854-3550

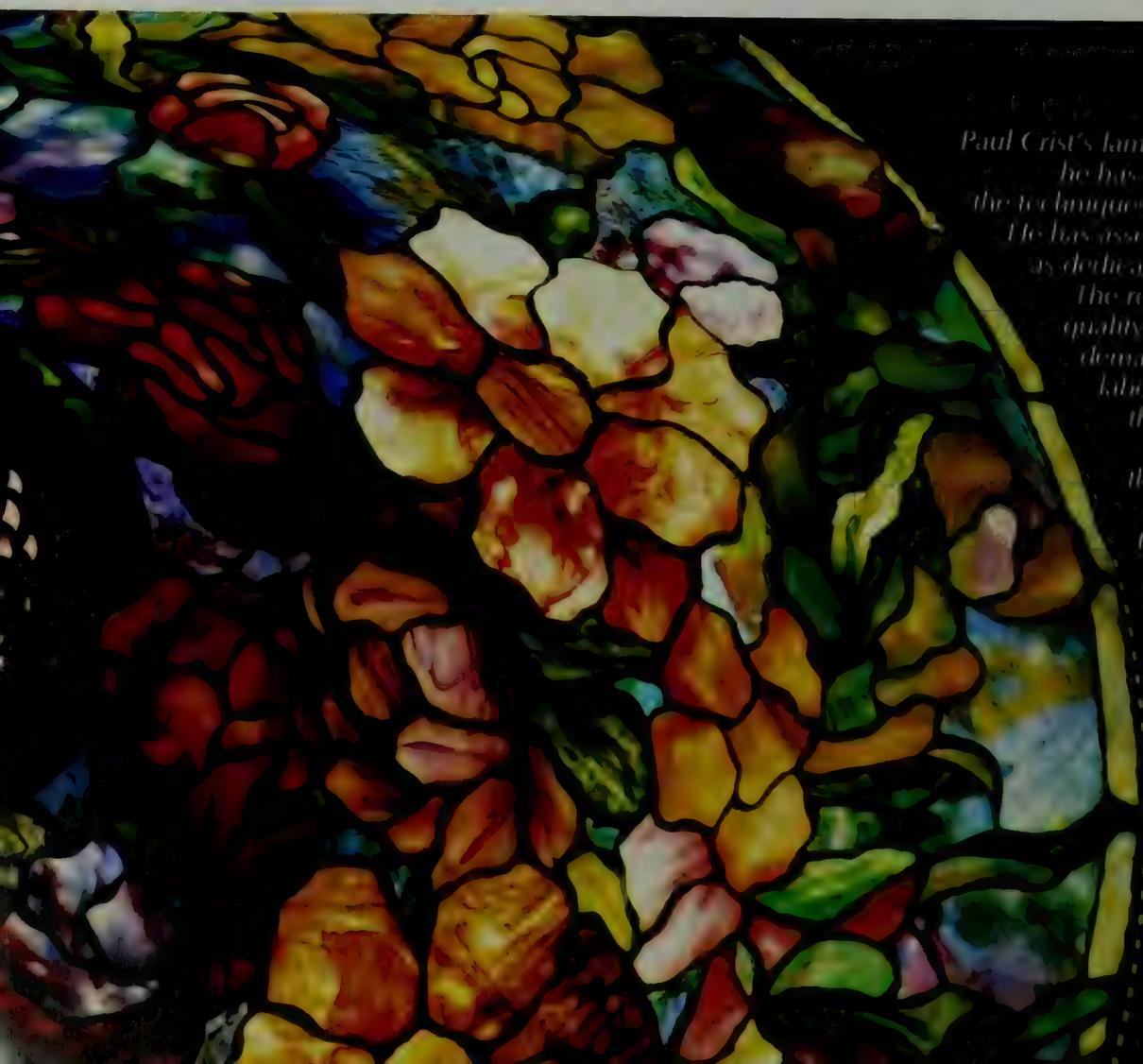
ALBION
ANTIQUES
& GALLERY
INCORPORATED



18th & 19th Century Country Furniture and Accessories

Decorative Art

805-969-3803 Monday - Saturday 10-5
1496 EAST VALLEY ROAD, MONTECITO, CALIFORNIA 93108



Paul Crist's lamps are his passion. For 15 years
he has studied and experimented with
the techniques pioneered by Louis C. Tiffany.
He has assembled a team of artists equally
as dedicated as himself.

The result is a product of unequalled
quality and craftsmanship. Each work
demands hundreds of hours of hand
labor, from the careful selection of
the palette of colors through the
smallest finishing touches. For
these reasons, Paul Crist Studios
may produce only fifty pieces
this year.

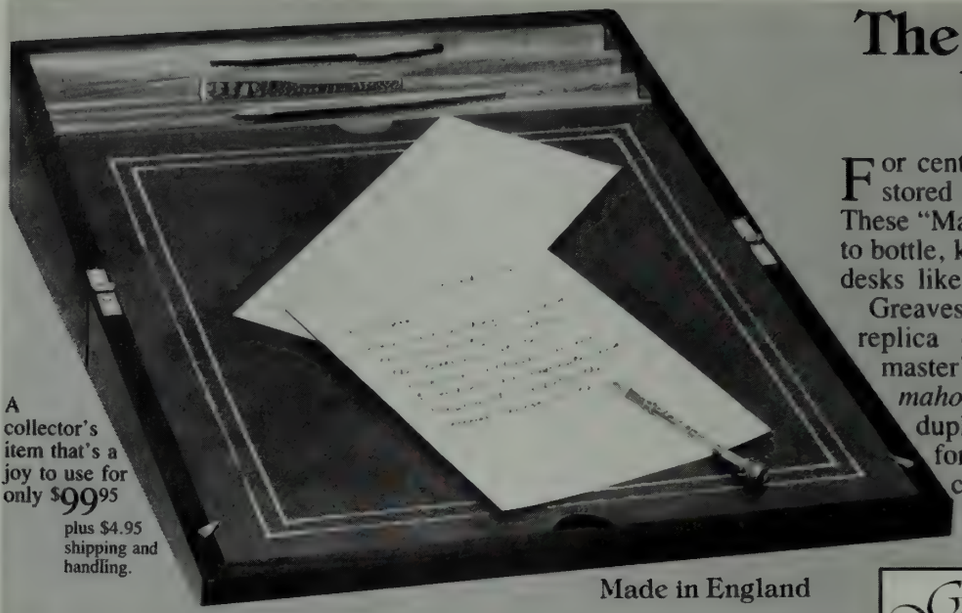
We invite you to view
several examples of these
exquisite masterpieces at
Peter Lang's showroom in the
Pacific Design Center.

You will find that Paul
Crist's passion will be your
inspiration.

PS
Paul Crist Studios


Arnolfo di Cambio
Magic Crystal
Arnolfo di Cambio
(available at Magic Crystal)
9532 Brighton Way, Beverly Hills (213) 271-3924
and selected stores
Showrooms
Marketing Missions
2100 Stemmons Frwy
#1446 Trade Mart
Dallas, Texas 75207
Cafco
225 Fifth Avenue
Suite 1135
New York, New York 10010
Arnolfo di Cambio
LA Mart
1933 South Broadway
Suite 967
Los Angeles, CA 90007
ARTICA by SERGIO ASTI
A CONCEPT OF FORM
EXPRESSED IN THE DELICATE
TRANSPARENCY OF
DIAMOND BRIGHT CRYSTAL

The "Maître du Chai" Writing Desk

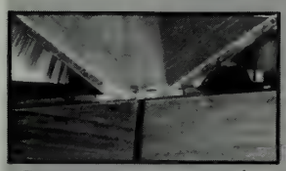


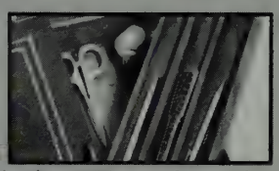
A collector's item that's a joy to use for only $99.95 plus $4.95 shipping and handling.

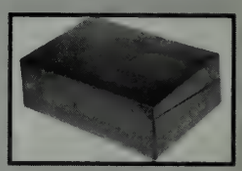
For centuries, the world's finest wines have been stored and cared for by dedicated cellar masters. These "Maîtres du Chai" go from cask to cask, bottle to bottle, keeping careful records, writing on portable desks like the one pictured here.

Greaves of Sheffield is proud to offer an exact replica of the distinguished, traditional cellar master's portable desk. Crafted of fine, *solid mahogany and hand-detailed etched leather* to duplicate the original, it features compartments for stamps, stationery, pens and a "secret compartment" under the writing implement tray. The cellar master's writing desk is only available from Greaves of Sheffield.

Made in England







Generous storage areas beneath leather writing surface and "secret compartment" under implement tray. Desk closes to convenient 34 x 25 x 11 cm.

Greaves of Sheffield

Since 1796, Greaves of Sheffield has been manufacturing fine furniture. Our skilled craftsmen use only the finest material available, putting their years of experience and centuries of English tradition into each piece.

This elegant Regency-styled Games Table will complement any room setting. Crafted of solid mahogany, it measures 76 x 50 x 92 cm. high, standing on sturdy, traditional Queen Anne legs. The matching fine grain surface top is tooled in gold and lifts to reveal a compendium of games and appropriate playing boards, specially supplied to Greaves by Waddington's, including:

- Backgammon Board, Stones, Dice and Doubling Cube
- Chess Board and handsomely carved pieces
- Checkerboard with Brown and Beige Checkers to Match
- Wood Cribbage/Domino Score Board
- Traditional Double Six Domino Set
- Poker Dice with Two Dice Cups
- Roulette Wheel with Sixty Chips in Six Colours
- Two Packs of Playing Cards
- "My Word" Card Game by Waddingtons
- Rules Booklet for Over Two Dozen Games





Regency Games Table

Manufactured by Greaves of Sheffield to their most exacting standards and yours for only $195 plus $9.95 shipping and handling.

Traditional Humidor

The perfect humidor for demanding smokers who want to retain full, rich flavor and aroma in their favorite cigar. Built of fine grain walnut hardwood and veneers, this handsome box is cedar lined and fitted with a humidifier and hygrometer to ensure proper moisture levels. Movable partition is included. Measures 30 x 23 x 90 cm high.

Only $99.95 plus $4.50 shipping and handling.



Classic English Tantalus

Add a distinctive British touch to your spirits selection. This solid antique oak Tantalus has an interior mirror and features plush green velour lining to protectively cradle your crystal. The solid brass handles and key escutcheon complement perfectly the traditional English styling. Drawer for accessories (or whatever) can only be opened when cabinet is unlocked.

Only $395 plus $6.95 shipping and handling.

Complete with three Crystal Decanters and four Matching 5 oz. Whiskey Glasses (as shown)

Only $595 plus $8.95 shipping and handling.





To Order:

Send Check or M.O. for appropriate amount (include shipping and handling). VISA, MC, AMEX, DINERS, CARTE BLANCHE, include card no. and expiration date. Allow 4-6 weeks for delivery.

Greaves Colour Catalog $2 — FREE WITH ORDER

Greaves of Sheffield

Dept. ADC2
Data Processing Center
5550 N. Elston
Chicago, IL 60630

Call Toll Free 800-621-5809

Your complete satisfaction is guaranteed


AB
ADIL★BESIM
Beautify your home
Imbue it with the individuality and character that only an oriental rug from
Adil Besim can give.
Adil Besim & Co, Pasadena, California 91101, 370 South Lake Avenue
(213) 795–7589
(213) 681–7031
Vienna–Zurich–Innsbruck–Pasadena

French Style



By Suzanne Slesin and Stafford Cliff.
Photographs by Jacques Dirand.

Replete with inspiration and solid design ideas, *French Style* features in detail more than 25 houses, with thorough investigations of the functions and histories of each room. Leading photographer Jacques Dirand has faithfully captured the charming interiors, whose design styles range from the rusticated simplicity of the French country look to the refined interpretation of French high-tech in 450 extraordinarily beautiful full-color photographs. Includes a dossier of more than 250 sources for French and French-style furniture and accessories in the U.S.

Published by Crown. 288 pages, $35.

Now available at the most elegant bookstore in America



RIZZOLI BOOKSTORE

South Coast Plaza, Costa Mesa 92626 • (714)957-3331



Art is not forever

stone crumbles
bronze corrodes
canvas disintegrates

SUPPORT RESTORATION & PRESERVATION

OF THE WORLD'S

ART & ARCHITECTURE

SAVE MONEY

ON

TRAVEL EXPENSES

Unique plan enables you to save art at over 40 sites while your tax-deductible donation of $25.00 or more entitles you to DISCOUNTS . . . worldwide at over 650 hotels, car rentals, and other . . .

I would like to support the program of IFM

INTERNATIONAL FUND FOR MONUMENTS
3624 LEGATION AVENUE, N.W.
WASHINGTON, D.C. 20015
(202) 726-5225
(not for profit)

Enclosed is:
☐ $25.00 for membership
☐ an added contribution of _____

Name _____

Street _____

City _____ State _____ Zip _____



eorge III mahogany randfathers clock c. 1760.

air of prints: Deacon ones one and two by askell of Boston.

Rose medallion tureen, c. 1870.

William and Mary burl walnut herringbone inlaid chest of drawers, c. 1690.

English burl walnut pedestal desk, c. 1870.

Miniature Louis XV Boule bracket clock, c. 1880.

19th Century Chinese blue and white lamp base and shade.

Boule tea caddy, c. 1860.

Open Daily
10 a.m. - 5 p.m.

Nicholson's

(714) 494-4820

362 North Coast Highway, Laguna Beach, California 92651

Graphic Design by John L. Pellam • Photography by T. Alan Trimble • All items subject to prior sale.

Seven days that will live with you forever.



Tahiti is magical. You lose yourself in the endless sky and water and a thousand shades of blue. Just being there changes the way you look at life – forever.

Let UTA French Airlines take you there. Tahiti is only 7½ hours away. And all-inclusive packages begin as low as $699.* So see your travel agent soon and write for more information: UTA, P.O. Box 9000, Dept. AD10, Van Nuys, CA 91409.

UTA French Airlines

TAHITI VIA UTA

*Based on low season GIT fare from Los Angeles, San Francisco, San Jose or Oakland; per person, double occupancy. Price subject to change without notice; seating is limited.



WEDGEWOOD, BACCARAT, ROYAL WORCESTER...

Choose from 240 full-color pages of tableware and gifts from the world's top names in china, crystal, and hand-wrought silver. Before you buy, compare several patterns by using them in your home for 30 days. We will be pleased to engrave your personal monogram or family crest. Send $12.50 for artbook-quality catalog. Major credit cards accepted.

MOAT HOUSE

21 Pleasant Street
South Natick, Massachusetts 01760
Telephone 800-343-4920

Another Distinctive Difference

Oak Shutters, custom designed and hand finished by Sherwood, of course!

These new hardwood oak shutters will undergo the same rigid quality control as the ever popular sugar pine shutters. Both created by Sherwood, to surround you with beauty and constructed to last a lifetime. Shutters enhance any area in your home: windows... sliding glass doors... closet doors... room dividers, etc.

You owe it to yourself to see Sherwood before you select a window treatment. Our research and design departments keep us a step ahead... truly a distinctive difference.

Call today, our representative will carefully measure your home, give you a free estimate, and show you just how exciting fine custom shutters can be.

Toll free (1 800) 432-7137 or (714) 771-0200 - 839-3360

Showrooms open daily 9 a.m. to 5 p.m., Sat. 10 a.m. to 4 p.m.



Sherwood Shutter Corp.

3655 West McFadden, Santa Ana
(one half block east of Harbor)
8380 Miramar Road, San Diego

Follow Your Dreams



Photo by J. K.

Tatiana's Interior Motives

14006 Riverside Drive · Sherman Oaks, CA 91423 · Sherman Oaks Fashion Square · (213) 981-0880



"The Resolute" — The Fireplace by Vermont Castings.
Other models available. Shown installed in marble surround.

OKELL'S FIREPLACE

custom screens, quality accessories since 1947 • experts in wood heating • in-home service and consultation

134 Pacific Coast Highway, Hermosa Beach, California 90254 (213) 376-3448

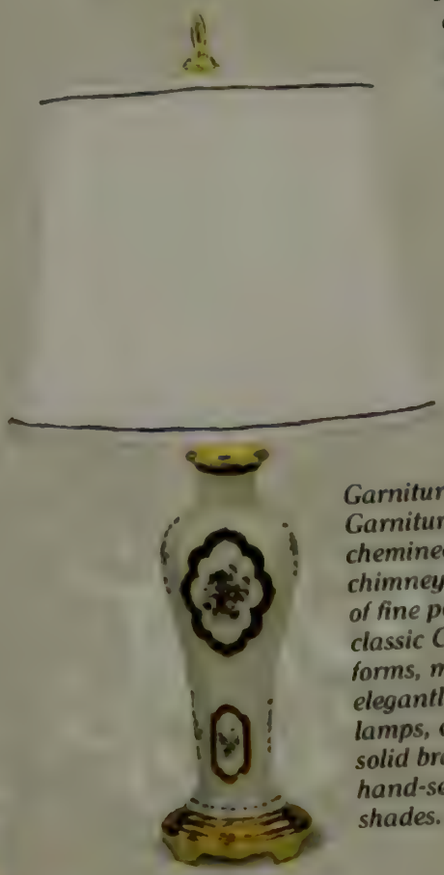
Please call or write for information brochure and installation estimates.

Winterthur®
MUSEUM COLLECTION

The key criteria governing the crafting of each object were the preservation of artistic integrity and Winterthur's standards of quality.



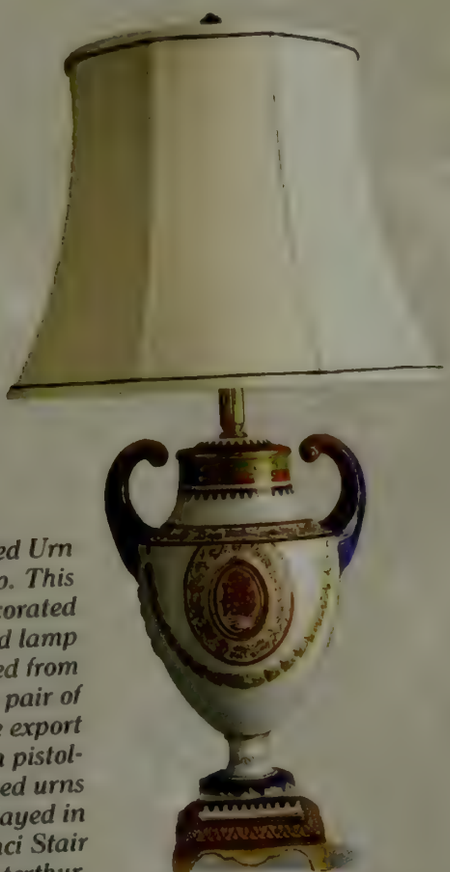
Japanned Looking Glass. The oriental style lacquer decoration known as japanning has been skillfully hand applied – the beveling and the engraving of the crown and leaf design are also executed by hand.



Garniture Lamp. Garniture de cheminee, or chimney vases, made of fine porcelain in classic Chinese forms, make elegantly proportioned lamps, enhanced by solid brass bases and hand-sewn silk shades.



Quincy Looking Glass. This exceptionally large and elegant looking glass is faithful in design to one of a pair that hangs at Winterthur. It is veneered with burled mahogany and, like the original, is carved entirely by hand.

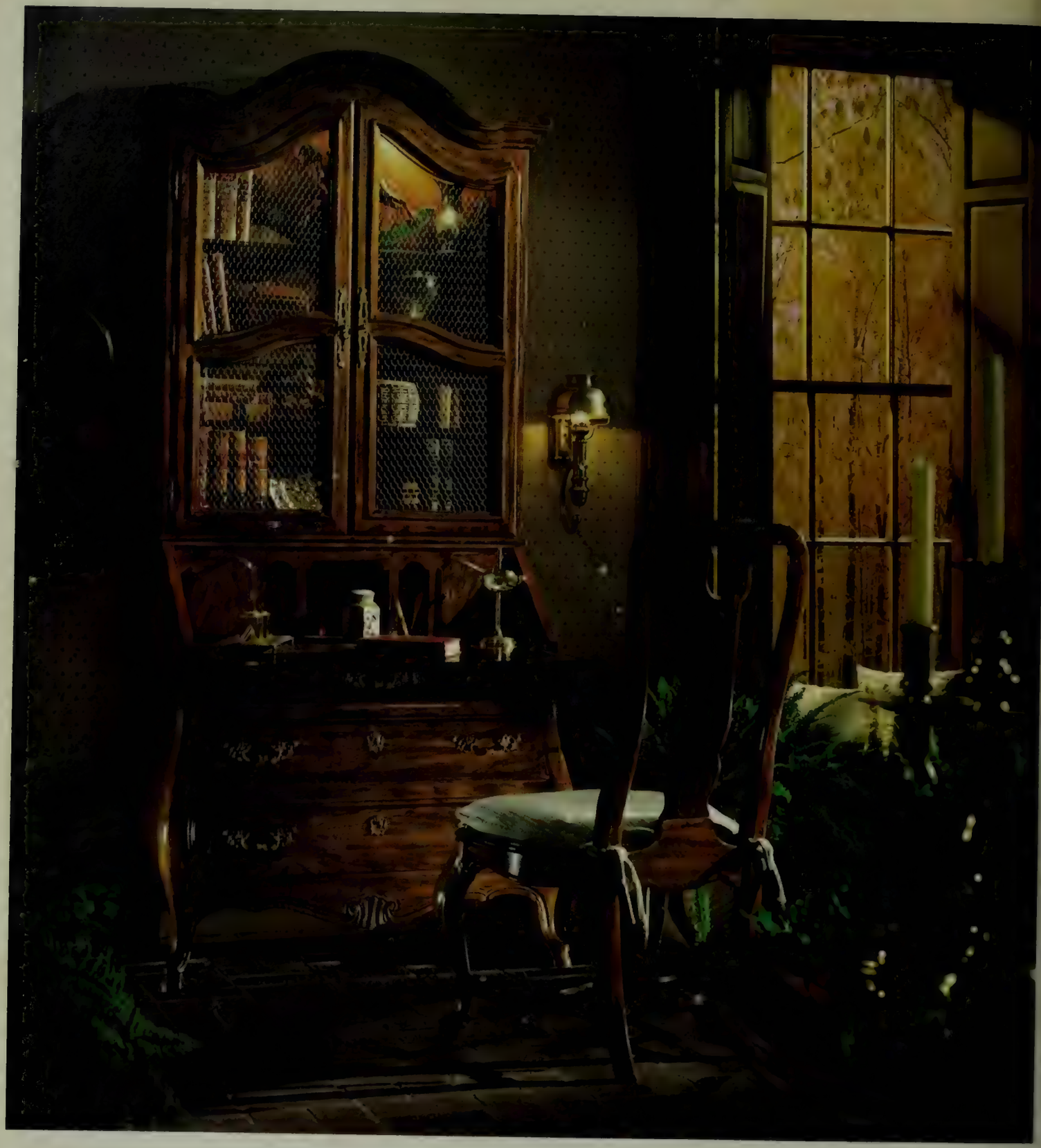


Pistol-Handled Urn Lamp. This elegantly decorated multicolored lamp was adapted from one of a pair of Chinese export porcelain pistol-handled urns displayed in Montmorenci Stair Hall at Winterthur.

LaBarge

La Barge Mirrors, Inc.
P.O. Box 905A

Holland, Michigan 49423
(800) 253-3870



Drexel
The difference shows.

From the Grand Villa collection.

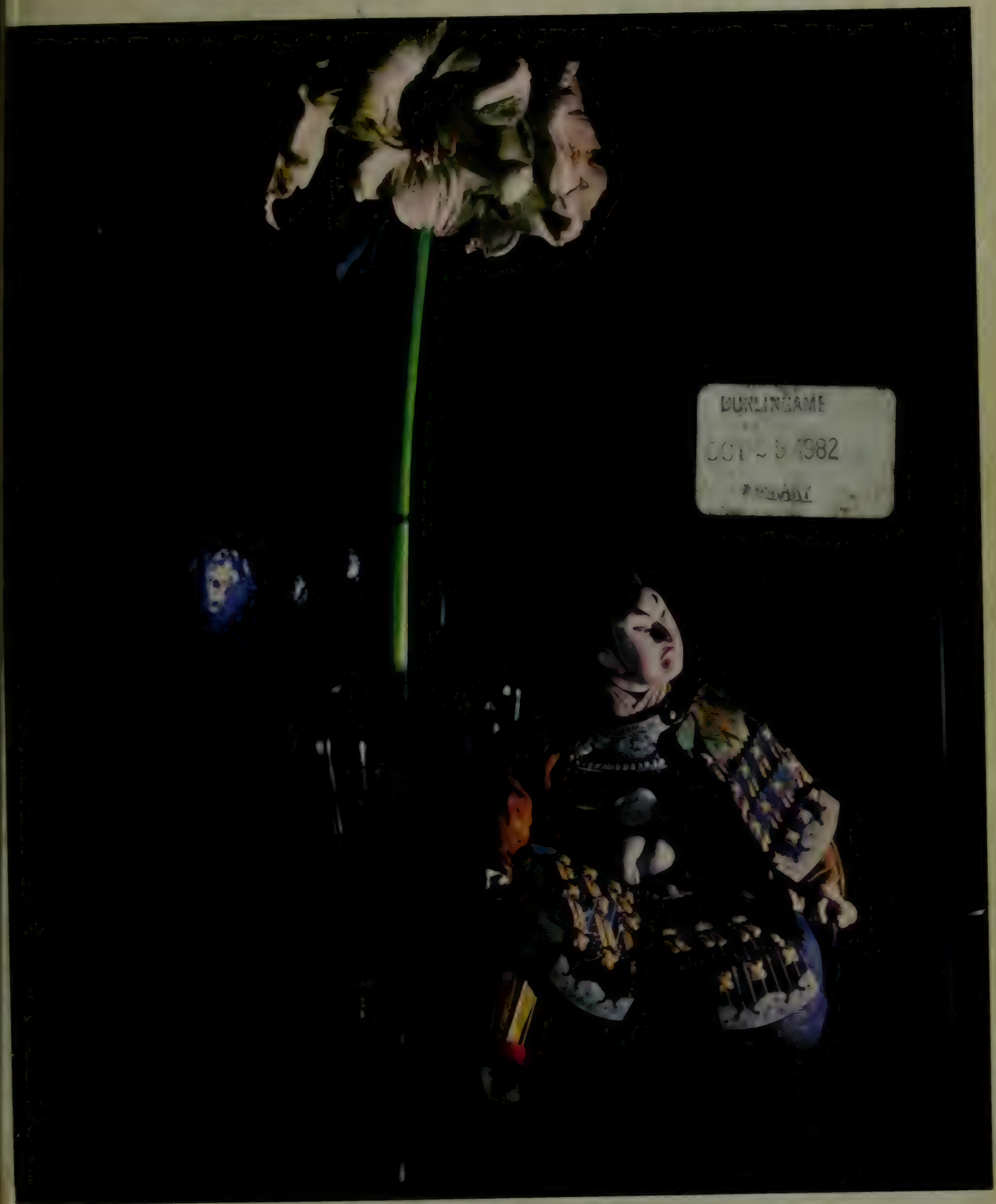
An *Authorized Drexel Heritage Dealer* is your assurance of consistently fine quality and service. Shop only where the registered emblem is displayed. For the name of the authorized dealer nearest you, call toll free 800-447-4700 (in Illinois, 800-322-4400). In Alaska and Hawaii, call 800-447-0890.

©1982 Drexel Heritage Furnishings Inc.

ARCHITECTURAL DIGEST

HE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

NOVEMBER 1982 $4.50



BURLINGAME
OCT 2 3 1982



Henredon. For those who value excellence.

Representative of the timeless design themes traditional with Henredon are these 18th century classics. The elegant camel back sofa and luxurious wing chair are from the Upholstered Furniture collection, which includes a wide assortment of custom designs. Occasional tables are part of the Aston Court collection. We invite you to explore these English reproductions further by sending $5.00 for the Upholstered Furniture and Aston Court catalogs. Henredon, Dept. A112, Morganton, NC 28655. Henredon

Name the piano you really want.



You know the piano.

It's the one preferred by nearly every concert pianist you can think of. The one whose tone, touch, and musical tradition have virtually defined what a piano is for 125 years.

You know the piano. It's the one you think you can't afford.

But look at it another way. No good piano is inexpensive. And your banker can show you how the best one may be more affordable than you think.

And since it's the piano that you want, it's also the piano other people want. So it depreciates very slowly. And with proper care, it will last for generations.

The piano you really want is, really, the only one you should buy.

To learn more about this piano, write to a man whose name is on it, John H. Steinway. His address is Dept. 12, 109 West 57th Street, New York 10019.

TABLE OF CONTENTS

November 1982

ARCHITECTURAL DIGEST



COVER: A Japanese porcelain samurai warrior is seen in the master bedroom of Leonard Rabinowitz's New York apartment. Interior design by Alex R. Fradkoff and photography by Jaime Ardiles-Arce. Featured on page 96.

Letters from Readers 12

People Are the Issue 24

Guest Speaker 42
Hugh Newell Jacobsen on Houses That Work

Russell Lynes Observes 64
Putting Artists in Their Places

Artist's Dialogue 74
A Conversation with Jim Dine

Collector's Close-up 92

Antiques Notebook 210
Treasures to Delight the Eye

In the Showrooms 226
Casa Bella—An Image of Modernism

Design Dialogue 242
The World of George Clarkson

Objects 252
Leonard Stanley—The Designer's Choices

Previews 260

Reader's Directory 262

INTERIOR DESIGN

96 **Spatial Editing**
Dramatic Design for a New York City Pied-à-Terre
Interior Design by Alex R. Fradkoff

104 **Adaptability**
A Personal Expression in a Designer's Own San Francisco Home
Interior Design by Chuck Winslow

112 **Improvisation**
Diana Phipps's Inventiveness Revealed in Her London Residence
Interior Design by Diana Phipps

126 **Skiing Haven**
The Challenge of Simplicity, in Aspen
Interior Design by Kalef Alaton, ASID, and Janet Polizzi

164 **A Roman Villa Revives the Past**
A Contemporary Restoration
Interior Design by Stefano Mantovani

176 **Rural Refinement**
A Refreshing Décor for a House in Northern California
Interior Design by Craig Wright, of Brown-Buckley

ART AND ANTIQUES

120 **Antiques: Pictured in Stone**
The Opulence of Pietre Dure Imagery

170 **Art: L'Amour in Sculpture**
An Enduring Theme Tangibly Expressed

SPECIAL FEATURES

132 **The Collectors: Communicating a Love for Art**
Mr. and Mrs. William L. Beadleston in Manhattan
Interior Design by Gilles Saint-Gilles, ASID

142 **Gardens: Villa Wolkonsky**
In the Eternal City, Romantic Landscape with Ruins

148 **Architectural Digest Visits: Gene Hackman**
Interior Design by Steve Chase
Montecito

156 **Historic Architecture: Frank Lloyd Wright**
Minnesota

180 **Historic Houses: The Man Ray Studio**
Boundless Creativity in the Parisian Residence
of the Artist and His Wife

Copyright © 1982 Knapp Communications Corporation
All rights reserved in all countries. Copyright contents may not be reproduced [illegible] without prior written permission of *Architectural Digest*. Printed in the United States of America



Photo: Pesin

Waterford people.

They have the souls of poets, artists & philosophers.

We should know, having just judged nearly 50,000 submissions in two recent competitions for Waterford collectors.

They're inventive in their giving.

The gentleman who sent a single goblet with this hopeful note:

"A single gem I herewith send
Perchance to make one's heart unbend
This goblet that now stands alone
Would multiply, if you'd just phone."

They're even more inventive in thinking up good reasons to give Waterford to themselves.

The lady who described how she celebrated the changing of the seasons:

"When first red leaf of autumn
Appears upon the tree
I'll add a piece of Waterford–
A gift from me to me."

Coming out this fall is an illustrated paperback book containing the wit & wisdom of Waterford collectors. It's a fascinating mélange of poems, personal tales, and drawings–overflowing with ideas on how to give and get Waterford.

"The Collected Thoughts Of Waterford Collectors."

Read it and reap.

At your nearby Waterford Gallery. Or send check for $3.50 plus $1.50 for postage & handling to: Waterford Paperback, P.O. Box No. 2328, New York, NY 10163.



Available at these select retail stores or through your interior designer.

California
La Jolla, *Cannell & Chaffin*
Los Angeles, *Cannell & Chaffin*
Newport Beach, *Cannell & Chaffin*

Colorado
Denver, *International Villa*

Florida
Bal Harbour, *Nessa Gaulois*
Boca Raton, *The Crystal Bowl Inc.*
Coconut Grove, *Nessa Gaulois*
Fort Lauderdale, *Burdine's Galleria,*
The Table Setting, Ventura, Inc.
Miami, *Burdine's Dadeland*

Michigan
Southfield, *Walter Herz Interiors*

Minnesota
Minneapolis, *Gabberts Furniture & Studio*

New Jersey
Shipbottom, *Whalons*

New York
Buffalo, *Florence Cooper Interiors*
Cedarhurst, *Harrison Interiors Inc.*
Huntington, *North Shore Interior Designs*
Mount Kisco, *Swimmer Decorators*
at the Bazaar

Ohio
Cincinnati, *A.B. Closson, Jr., Co.*

Oregon
Portland, *Lloyd's Interiors*

Texas
Austin, *Creative Home*

Washington
Bellevue, *Bel-Square Furniture Inc.*

Washington, D.C., *Theodore's*

Wisconsin
Milwaukee, *George Watts & Son, Inc.*

OGGETTI/48 Northwest 25th Street, Miami, Florida 33127 (305) 576-1044

ARCHITECTURAL DIGEST®

Established 1920

Editor-in-Chief: Paige Rense

Managing Editor: J. Kelley Younger
Graphics Director: Charles Ross
Research Director: Margaret Redfield
Associate Managing Editor: Joanne Jaffe
Senior Associate Editor: Gayle Moss Rosenberg
Associate Editors: Barbara L. Dixon; Don G. Erickson *(Art & Antiques Features)*; Ly V. Bayle; Mary Chesterfield; James L. Forsht Christina Pundeff; Susann Wilbur Tongas
Graphics Associate: Nancy T. Sheinbein
Editorial Administrator: Nancy J. Odegard
Executive Assistant to the Editor-in-Chief: Beverly Perkins; *Production Editor:* Lindsay Mory; *Designer Liaison:* Laurie Baer; *Editorial Coordinators:* Michelle D. Vaughen, Elizabeth Hough *(New York)*; *Assistant Editors:* Ann A Johnson, Alison Dockray, Anne F. Rothenberg Kimberly De Roever, Holly Peterson; *Editorial Secretary:* Paula Warfield; *Editorial Assistants* Michele Garza, Yvonne Hill-Carmichael, Gina Crespel, Kathryn E. Lane, Sally Newton
Graphics Assistants:
Debra S. Bond, Gayle Hodgkins, James G. Huntington, Karen Miller
Consultants: John Lincoln *(Antiques)*; Constance W. Glenn, Aimée Brown Price *(Art* Joseph Giovannini *(Architecture)*; William Ezelle Jones *(Decorative Arts)*; Jane Bledsoe *(Primitive Art)*; Robert E. Fisher *(Asian Art)*
Editor-at-Large: Valentine Lawford
International Correspondents:
London: Derry Moore, Elizabeth Dickson, Elizabeth Lambert, Serena Barrow; *Madrid:* Luis Escobar; *Paris:* Pascal Hinous, Jean-Louis Gaillemin; *Rome:* Robert Emmett Bright; *Hong Kong:* Nigel Cameron
Munich: Margaret A. Kelley

Publisher: George H. Oestreich, Jr.
Advertising Directors: Michael C. Stanke *(National)*; R. Jeffrey Petersen *(Eastern)*; Frank C. Nieman *(Midwestern)*; Betty M. Bartol *(Western)*

Chairman: Cleon T. Knapp
President: H. Stephen Cranston
Senior Vice-Presidents: Everett T. Alcan *(Planning)*; Rosalie Bruno *(New Venture Development)*; John L. Decker *(Magazine Group Publisher)*; Betsy Wood Knapp *(MIS Electronic Media)*; Paige Rense *(Editorial)*; L. James Wade, Jr. *(Finance)*
Vice-Presidents: Philip Kaplan *(Executive Graphics)*; Anthony P. Iacono *(Manufacturing Production Director:* Patrick R. Casey; *Circulation Director (Magazine Group):* Jan Edwards

Advertising Offices and Representatives: 5900 Wilshire Blvd., Los Angeles, CA 90036, 213/937-4740; 731 Sansome Street, San Francisco, CA 94111, 415/781-1888; 680 Fifth Ave., New York, NY 10019, 212/765-6250; Midwest: 303 E. Wacker Dr., Chicago, IL 60601, 312/861-0177; South: G. Carbonara & Co., 1325 Johnson Ferry Rd., Marietta, GA 30067, 404/973-1977; Detroit: Sales Motivating Associates, 19075 West 9 Mile Rd., Southfield, MI 48075, 313/352-8333; New England: Thomas Jackson, P.O. Box 194, Rowayton, CT 06853, 203/838-3501; Canada: The Penn Company, 348 King Station road, King, Ontario L0G 1K0, 416/833-6200; Mexico, Inter-Rep, Pedro Moreno 1250 Desp. 26, Guadalajara, Jalisco, 26-60-41; United Kingdom: Christopher Warburton and Associates, 36 Rutland Gardens, London SW7, England, 01-584-6565.

Architectural Digest (ISSN 0003-8520) is published monthly by Knapp Communications Corporation. Executive Offices: 5900 Wilshire Blvd., Los Angeles, CA 90036. Second class postage paid at Los Angeles, CA and additional mailing offices. Subscription Rates: to the U.S.A., its territories and possessions: 12 issues, $16.00. Canada and all other countries: 12 issues, $44. Single issues in U.S.A. $4.50, $4.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order received. Direct subscription correspondence, address changes with mailing address code number to: Architectural Digest, Post Office Box 2458, Boulder, CO 80322. Direct non-subscription correspondence to editorial office. POSTMASTER: Send address changes to: Architectural Digest, Post Office Box 2458, Boulder, CO 80322. Volume Thirty-nine, Number eleven.

For contemporary furniture, handmade and collectable, visit a McGuire showroom. For a 36-page, full-color booklet, send $3.00 to McGuire, Dept. AD11-82, 38 Hotaling Place, Jackson Square, San Francisco, CA 94111.

Other showrooms: New York, Los Angeles, Chicago, Boston, Miami, Atlanta, Dallas, Seattle, Portland, Denver, High Point. International: Belgium, Canada, France, Great Britain, Greece, Italy, Switzerland, West Germany.

McGUIRE®



ROOM SETTING LEAVITT & WEAVER PHOTOGRAPHY: RUSSELL MacMASTERS

BENSON

Introducing Deluxe Ultra Lights

Only 6 mg
yet rich enough
to be called deluxe.
Regular and Menthol.

Open a box today.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC


HEDGES
BENSON & HEDGES
100's
DeLuxe
Ultra Lights
ARK AVENUE • NEW YORK
ON & HEDGES


Cultured pearl necklace in the Mikimoto tradition of distinctive design. Earrings with removable pearl drops for a formal or simply chic look.
Matched, but never equalled.
MIKIMOTO
The Originator of Cultured Pearls. Since 1893.
NEW YORK • FIFTH AVENUE AT 49TH STREET • LOS ANGELES • ZURICH • FRANKFURT • LONDON • HONG KONG
Write for catalog $2.00 608 Fifth Avenue New York N.Y. 10020



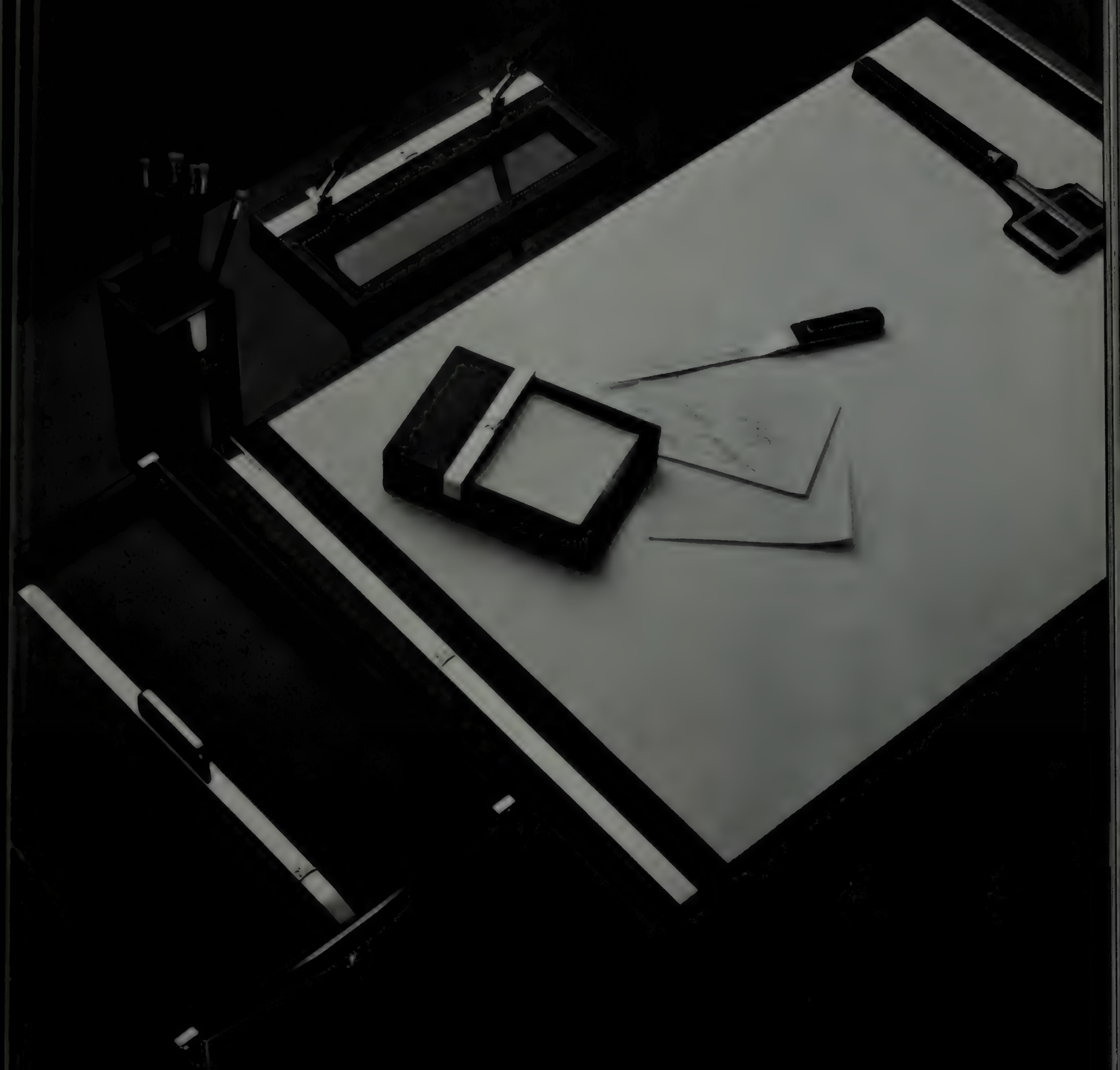
St. John® for Lord & Taylor



VAN CLEEF & ARPELS.

World-Famous Jewelers

New York 744 Fifth Avenue 10019 (212) 644-9500 Beverly Hills 300 North Rodeo Drive 90210 (213) 276-1161
Palm Beach 249 Worth Avenue 33480 (305) 655-6767 Paris Monte Carlo Cannes Deauville Geneva Tokyo
Designs© We honor major credit cards



Here today, here tomorrow.™

MARK CROSS
ESTABLISHED 1845

645 Fifth Avenue.
N.Y., N.Y. 10022

New York 645 Fifth Avenue Atlanta Bal Harbour Boston Chicago Colorado Springs Costa Mesa Detroit
Houston Palm Beach Pebble Beach San Francisco Troy, Michigan Washington, D.C.

© 1981 Mark Cross, Inc.

The American Express Card welcomed.

THE
REPLICAS 1714
COLLECTION
by Thomasville



ONLY THE
LOOK IS
CENTURIES OLD

FINE FURNITURE
IN THE TRADITION OF
CHIPPENDALE,
SHERATON AND
HEPPLEWHITE
SUPERBLY CRAFTED
IN BLACK CHERRY.
TO VIEW THE ENTIRE
COLLECTION OF 28
PIECES, SEND $2.50 TO
REPLICAS 1714,
THOMASVILLE FURNITURE,
DEPT. 2BTAD,
THOMASVILLE,
NC 27360.

Thomasville
so nice
to come
home to™

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036

I have just renewed my subscription to your magazine, and already there is a dividend—the article on Lady Mendl in the June issue. I was associated with Lady Mendl as a designer during the 1930s, and my most outstanding memory of her is the occasion when, on one of her trips to New York from Paris, she ordered the entire shop transformed with a white color scheme—new floor covering, upholstery, drapery fabrics and a complete rearrangement of furniture—all in a single weekend!

Lee Cannon
Saddle River, New Jersey

Your elegant magazine gives me much pleasure. And yet I wish you would occasionally show "ordinary" homes, untouched by the ideas of interior decorators. It would be a refreshing addition to your pages.

Agnes Bruckner
Miami Beach, Florida

I had become bored with the sameness of many of your "decorator" homes and had let my subscription lapse. But suddenly I realized how much I missed your special features—the lovely gardens, the ancient houses and especially Art and Antiques. The art subjects and their beautiful examples from famous artists are a joy and very moving. Please continue them. I am sure most of your readers feel the same way. Of course, anything on antiques is enjoyed, as well as fine modern art.

E. Margaret Wilson
Glendale, California

Although Mark Hampton may have wanted to achieve "the element of surprise" in his design for a country house in the June issue, all he has established is an overwhelming sense of clutter and confusion.

Jennifer Haraldsen
Lincoln, Nebraska

At last. The perfect home. Mark Hampton's "farmhouse" in the June 1982 issue is a delight. The treatment of the library is perfect. Excellent taste is displayed in the bath. Each room is a new experience—no clichés here, certainly. This is a house to be lived in and enjoyed, not just a showplace.

Robert B. Anderson IV
Bellevue, Washington

I thoroughly enjoyed the June article on the design of Michael de Santis's "great house." The English Tudor structure is beautiful and inviting. I especially enjoyed how Mr. de Santis highlights the home with brass trimmings and lacquered finishes. My compliments to your magazine.

Leslie A. Kosmider
Sierra Vista, Arizona

I love *Architectural Digest,* but at times I am baffled by your design choices. Fred Mueller's collection of contemporary and Oriental art is exemplary. His taste in décor, though, leaves much to be desired. Pink and blue sateen slipcovers next to fine Oriental chests? Who is putting on whom?

Stanley J. Wickham
New York City

I have taken *Architectural Digest* for five years and find that the first issue I received is as timeless as the last. I commend your sensitivity to the fine and decorative arts, along with your excellent writing and photography. Your magazine is both enjoyable and inspiring. Special appreciation should be given to Fred Mueller for sharing his New York residence in the June 1982 issue. His expertise in the area of high art conveys an understanding of the artist's ability to empathize with the material used in creating a work of art. Mr. Mueller's apartment does indeed astound me.

Trudy Thoman
Sioux City, Iowa

Living well is the best revenge.



B and B

The drier liqueur. Imported from France.

PROOF IMPORTED FROM FRANCE JULIUS WILE SONS & CO LAKE SUCCESS N.Y. 11042

Revillon

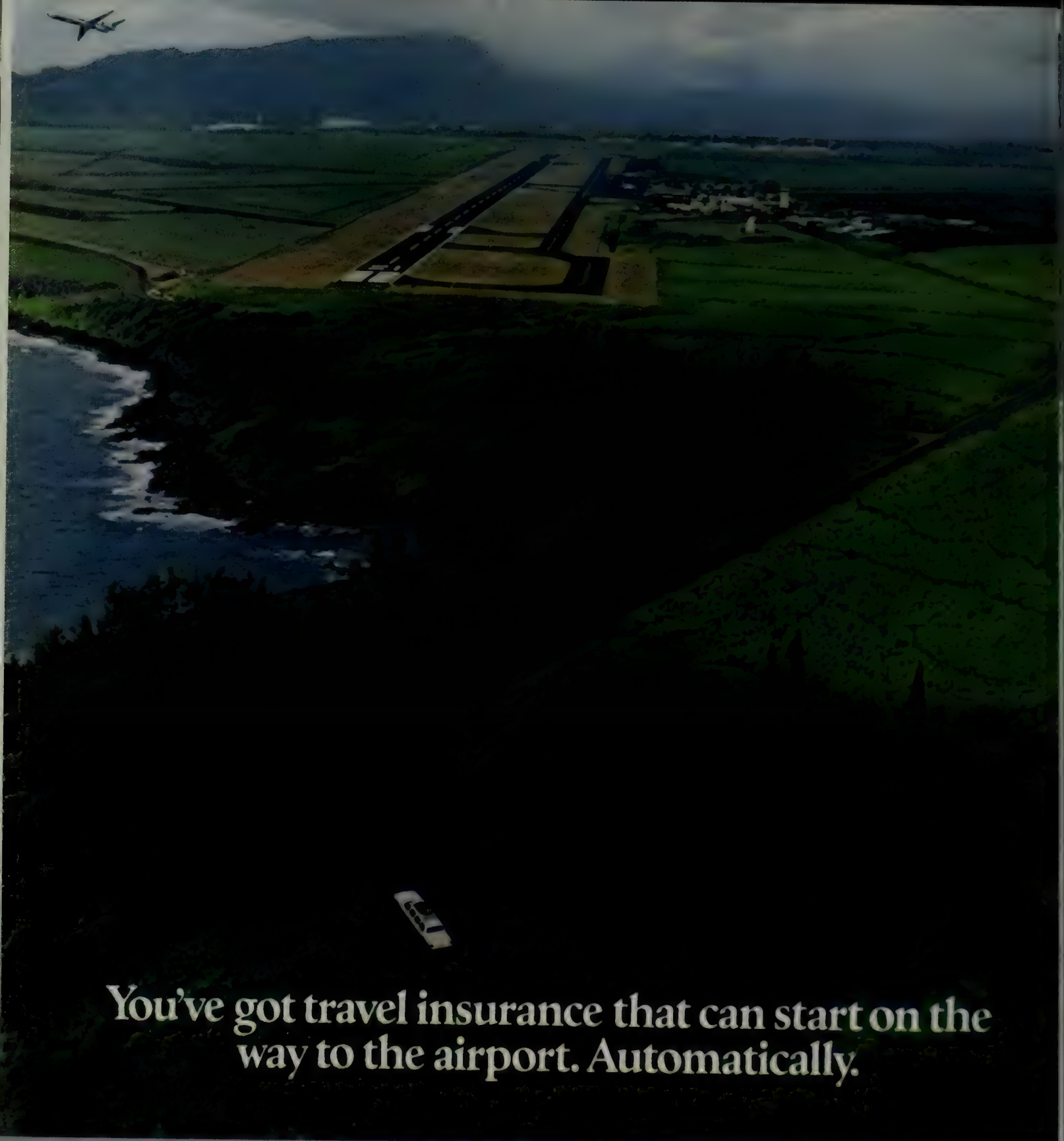


Style beyond fashion. Luxury beyond riches. Revillon! The rarity of pure elegance achieved. And like all things precious, to treasure always. Natural golden Russian sable...unhindered, uninhibited. Unparalleled! In the Revillon Fur Salon—where we are all the things you are.

Saks Fifth Avenue

©1981 Balmain Parfums, Inc.





You've got travel insurance that can start on the way to the airport. Automatically.

You've got the Card.℠



You charged your plane, train or ship tickets on the American Express® Card. So you are automatically covered with $75,000 in Travel Accident Insurance. And if you charged tickets on the Card for your spouse and dependent children under 23, they're covered, too. Charge your plane tickets ahead of time, and you're covered on your way directly to and from the airport, in a taxi, bus, or airport limo. The cost is included in your Card-membership fee*. So pass the long lines at the insurance counter, skip filling out the forms, just go to the gate. You don't have to think about travel insurance. You've already got it. You've got the American Express Card. **Don't leave home without it.®**

*Underwritten by Fireman's Fund American Life Insurance Company, San Rafael, California



Penshurst Place

Baker Furniture presents Treasures from Stately Homes of England and Scotland.

Exacting reproductions of superb antiques, each piece the prized treasure of a nobleman and still housed in a great Stately Home. The collection of 33 pieces is selected by international antiques authority Sir Humphrey Wakefield, Bt., to be reproduced with the skill of Baker's finest craftsmen.

A. *A fine Adam laurel satinwood and inlaid occasional table. Scottish c: 1780. Provenance: His Grace The Duke of Hamilton, Hamilton Palace and Lennoxlove Castle —East Lothian, Scotland.*

B. *A fine George I walnut low chest. English c: 1720. Provenance: The Right Honourable The Lord Middleton, M.C., Wollaton Hall and Birdsall House—Yorkshire, England.*

C. *A magnificent Chinese Chippendale display cabinet. English c: 1760. Provenance: The Right Honourable Viscount DeL'Isle V.C.,K.G., Penshurst Place—Kent, England.*

D. *A George I mahogany Shepherd's Crook open arm chair. English c: 1718.Provenance: His Grace The Duke of Roxburghe, Floors Castle—Roxburghshire, Scotland.*

E. *A Queen Anne walnut knee-hole desk. English c: 1705. Provenance: The Right Honourable The Lord Clifford of Chudleigh, Ugbrooke Castle—Devon, England.*

This Baker Stately Homes Collection is available through many fine furniture and department stores. You are invited to write for their names and to send $5.00 for the Stately Homes Collection Catalogue to Baker Furniture, Dept. 132, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505.

Baker Furniture

A North American Philips Company



A



C



D



B



E

Showrooms in: Atlanta, Chicago, Cleveland, Dallas, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Troy and London.



The "Diamond" Watch

Elsa Peretti's new sterling silver, quartz-movement watch is faceted like the famous Tiffany diamond that inspired it. $495. Only at Tiffany's.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • ATLANTA • CHICAGO • DALLAS • HOUSTON • SAN FRANCISCO • BEVERLY HILLS • Design © T. & Co

Nationwide toll-free, 800-526-0649 • New Jersey toll-free, 800-452-9146

12:01 A.M.

CHRISTMAS DAY. You sipped your last few precious drops of Grand Marnier ten minutes ago. But not to worry, for there, beneath the tree, you notice a rather distinctive shape which just happens to bear your name. And, well, it has been Christmas Day for one whole minute...



What time Christmas Day will you say "Grand Marnier"?

Made from fine cognac brandy. ©1981 Carillon Importers, Ltd. New York, New York 10111



A TOUCH OF BLASS.

His fashion shows. In the 1983 Mark VI, Bill Blass edition.
A marvelous expression of the Lincoln commitment to originality.

The Lincoln commitment to quality is evidenced
by this singular fact. We offer the highest quality
luxury cars built in America.

But we go even beyond, with a commitment to
absolute owner satisfaction. A promise of preferential treatment.
And a guarantee that your opinions will be heard.

Mark VI for 1983. With the Blass treatment.
And the Lincoln treatment.

1983 MARK VI

LINCOLN-MERCURY DIVISION Ford



Get it together—buckle up.

EBEL

The Architects of Time



The Mini in 18 Kt. gold. Intelligently priced from $3750.

J.B. HUDSON
JEWELERS SINCE 1885
MINNEAPOLIS

SHREVE & CO.
JEWELERS SINCE 1852
SAN FRANCISCO



Haute Couture pour la Table

Christofle

Orfèvre à Paris

"MALMAISON" AND OTHER CHRISTOFLE PATTERNS MAY BE SEEN AT:

NEIMAN MARCUS, ALL STORES · BULLOCKS WILSHIRE, LOS ANGELES · GARFINCKEL'S, WASHINGTON · FROST BROTHERS, SAN ANTONIO · BLOOMINGDALE'S, ALL STORES · I. MAGNIN, SAN FRANCISCO · MARSHALL FIELD'S, CHICAGO.


SKRABNESKI

It has been a special pleasure to receive two recently published books distinguished by the photography of our international correspondent Derry Moore. In Washington: Houses of the Capital and Debrett's The Stately Homes of Britain Lord Moore has brought into fascinating focus some of the memorable houses of the United States and England. The words of Henry Mitchell, who wrote the text for Houses of the Capital, seem descriptive of both books: "A loving survey of . . . houses that . . . seemed wonderful or lovely or unbelievable or crazy (or all four)." Do certain houses acquire personalities of their own? I'm inclined to think they do.

Paige Rense
Editor-in-Chief

Spatial Editing

Looking east for inspiration, Alex Fradkoff finds it again and again in "the Japanese sense of scale, their sensitivity in the placement of objects, and the tremendous subtlety they bring to the slightest detail." The influence works powerfully in his design for a New York City pied-à-terre in the Olympic Tower. Mr. Fradkoff, who acquired a degree in architecture two years ago, approaches spaces architecturally and values an understanding of structural principles. "Most people have an intuitive sense of scale and proportion," he says. But to create the feeling they want, "that's where the professional designer comes in." *See page 96.*


Alex R. Fradkoff


Diana Phipps

Improvisation

Diana Phipps doesn't settle for the usual terminology—she "arranges houses," rather than "decorates"—and doesn't conform to the usual methods, either. Her book, *Affordable Splendor*, published early this year, contains "everything I think about houses, the way they should look, and how I get them to look that way," she says. Mrs. Phipps designed Gore Vidal's Hollywood house (see *Architectural Digest*, September 1980), and he and Howard Austen gave a party to celebrate the publication of her book when she was in Los Angeles recently. This month we show her own London home. *See page 112.*

Adaptability

A project with Anthony Hail first brought interior designer Chuck Winslow from New York to San Francisco three years ago. He stayed, found a house with a superb view overlooking the bay, and now designs many residences in the area. Mr. Winslow is deeply involved with contemporary painting and sculpture, serves on the Modern Art Council of the San Francisco Museum of Modern Art, and loves using art in his designs. Works by favorite artists figure very prominently in his design for his own house. *See page 104.*


Chuck Winslow




Kalef Alaton
Janet Polizzi

Skiing Haven

Though it was their fourth project for the same client (see *Architectural Digest*, March/April 1976, April 1978, and September 1981), a house on the Aspen slopes still held new challenges for Kalef Alaton and Janet Polizzi. As a winter home for two avid skiers, it had to be simple and easy to maintain. That partially explains the designers' choice of natural materials and neutral colors. Then, too, their client had recently married. "Her favorite color is red, but her husband prefers a more subdued setting," says Kalef Alaton. "And she loves him more than red." Simplicity

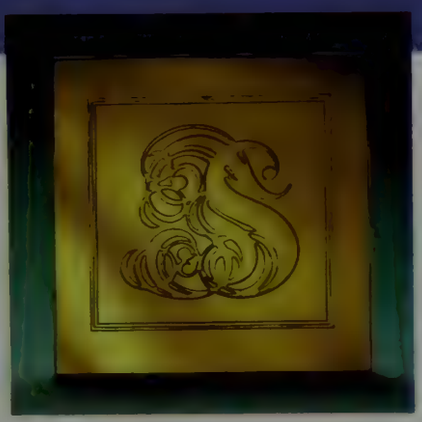
continued on page 30


Taittinger
COMTES DE CHAMPAGNE
BLANC DE BLANCS
CHAMPAGNE
1973
REIMS
BRUT
ALCOHOL 12 % BY VOLUME - 13/16 QUART
KOBRAND CORPORATION NEW-YORK I, N.Y.
Taittinger Champagne.
It spoils you for anything else.
from France exclusively by Kobrand, N.Y., N.Y.



TIME IS OF THE ESSENCE





The Amethyst Hour. That special time in the desert when your day begins anew. When you appreciate again the quality of life at The Springs.

From the initial 1973 Master Plan to the latest refinements in our current phase of homes, the theme of The Springs has remained constant: Excellence in all things. Timeless, uncompromising quality and value in every detail.

Now, time is of the essence at The Springs. Development is underway on the final collection of private residences to be presented in The Springs. Each is a tribute to The Springs' singular reputation. Each is an original. Each, a desert classic.

The Springs. A special time and place that will never happen again.

A Classic in Desert Living.

Offering new 3 bedroom residences with space for both a private pool and therapy spa. All in a country club setting of lakes and fairways, priced from $339,000.

The Springs has been created over this past decade by The Equitable Life Assurance Society of the United States and Trojan Properties, Inc. Newly furnished model homes are now open every day from 9am to 5pm, directly across from The Eisenhower Medical Center.

THE SPRINGS

39039 Bob Hope Drive, Rancho Mirage, California 92270. (714) 328-8892

For a limited time only, the above pricing includes special financing allowances. Please see a sales representative for details.

There's only one thing more beautiful than our jewelry: The woman who wears it.

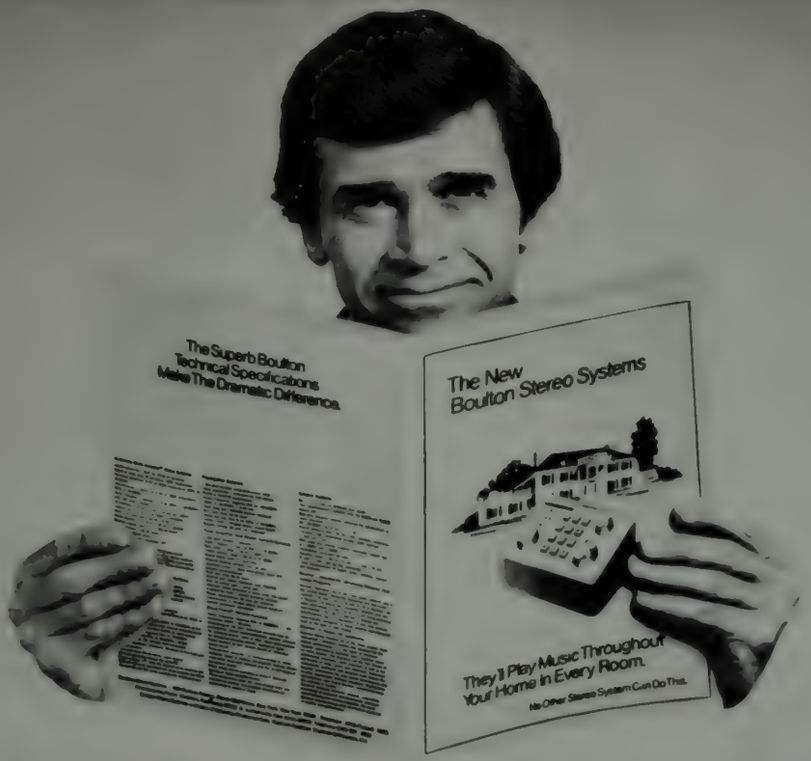


© 1992 Black Starr & Frost, Inc.

Adorn your Cleopatra with a most exotic Christmas gift. This elegant ensemble from Black Starr & Frost. It comes in 3 shades of 14 Karat Gold, to highlight her beauty threefold. Give it to your beauty, and watch them both shine.

Nothing else feels like real gold.
KARAT GOLD JEWELRY

BLACK, STARR & FROST
FINE JEWELERS SINCE 1810



There are over 1,000* great stereo systems in the new 1983 Boulton Catalog!

Boulton's New Stereo Systems Feature The Latest Advanced *"State Of The Art"* Technology.

It's a fact. Virtually every stereo system made in the last ten years has been designed to play in only one or two rooms simultaneously. As surprising as this seems, it's true. It's true for all brands, all sizes, all power ratings, and all prices too. The preceding sentence is meant to be read twice.

Better Than The Finest Components.

What the finest brands of stereo systems do well in the living room, one of the new Boultons can do in your entire home–and do it better. You can enjoy a Boulton *everywhere*–Upstairs–Downstairs–Inside–Outside. On a number of models, you can even listen to different music in different rooms simultaneously. Everyone can enjoy separate tapes, records, stations at the same time. *No Other Stereo System Can Do This*. There's no interference–no technical limitations.

Hi-Fi Stereo Buyers Guide said: *"The Boulton Sound is magnificent and the conveniences are unparalleled"*.

High Performance, Superb Sound and Limitless Convenience.

There's a wide variety of models to choose from. They range from compact systems for small apartments to giant systems for large country homes. Many come with Boulton's exclusive SeLecTronic® Remote Controls. You can select and change any record, any tape or any station–from anywhere in your home.

The magnificent Boulton sound is "Center Stage–Live," because the speakers are individually tuned and balanced to your own rooms. These are just a few of the reasons why: *"There's nothing like a Boulton"*.

One Boulton System Can Serve Your Entire Home.

And you can personalize it with Boulton's exclusive accessories. There are Teledimmers® which automatically lower the sound whenever a telephone is used; 50 LP Players which can store and play up to 50 records; Forever® Players which store and play up to 24 Cassette or Cartridge tapes. There are even special Underwater Speakers for swimming pools and Estate Transmitters for covering very large country properties.

Get All The Details On This New *"State Of The Art"* Equipment.

Boulton's expanded new catalog has all the details–all of the superb technical specifications–all the systems–all the accessories. Come in, write or phone for your free copy today.

For Fastest Service Or Information, Phone:

CALL TOLL FREE 800-221-5000

Ext. 212 Alan Durant *(In New York State, Call Mr. Durant collect: (212) 697-6930 Ext. 212)*

In Los Angeles: Ed Drake (213) 460-4521
In Chicago: Joseph Arno (312) 641-2175
In Washington: Jack Dyer (202) 628-0282
In Houston: Bert Delman (713) 880-0666
In Miami: Walter Auerbach (305) 371-4879
In New York: Art Davis (212) 697-4900

FREE STEREO CATALOG

2120

Get your free copy of the new Boulton Stereo Catalog. Call any of the above numbers or mail this coupon.

Name _____

Address _____

City _____

State _____ Zip _____

BOULTON STEREO
380 Madison Ave., Dept 2120
New York, N.Y. 10017

"The new 1983 Boultons feature the exclusive Vari-Lux® Modular Design. This allows each system to be personalized in literally thousands of individual combinations.

In California, Boulton's new showroom is at 430 Rodeo Drive in Beverly Hills.

continued from page 24

was an exhilarating change for the Los Angeles designers, who prefer working on different kinds of projects at the same time. Both enjoy European films, in rare moments when schedules allow. *See page 126.*

The Collectors:
Communicating a Love for Art

"We are all visual illiterates," says William Beadleston, who, with his wife, the former Princess Marina of Russia, enjoys a wide-ranging collection of art in a spacious Manhattan brownstone with interiors by Parisian designer Gilles Saint-Gilles. A knowledgeable and discriminating collector, and a perennial student of art, Mr. Beadleston gratefully recalls his years in Paris, studying at the Ecole du Louvre with Maurice Sérullaz, now curator of drawings at that museum, as "the greatest visual experience and education a person could aspire to." At the Beadleston family retreat in Maine, artist friends are encouraged to stay and work on their canvasses. Among them is the designer, M. Saint-Gilles, a painter in his own right. *See page 132.*





KATRINA THOMAS

William L. Beadleston
Marina Beadleston

Gardens:
Villa Wolkonsky

Among the pleasures of serving as British ambassador to Rome are the gardens of the ambassador's residence, the *Villa Wolkonsky*. Sir Ronald Arculus, the present ambassador, tells us of "dances on summer nights under the cherry trees, a midnight swim in the pool—talking politics, of course," and hosting the Royal Ballet "for an afternoon of tea and swimming." The visual delights of the garden, which was developed by Princess Zenaide Wolkonsky in the nineteenth century, include a large section of the great Roman aqueduct. Another asset, in the opinion of Lady Arculus, "is this climate. Not only native Mediterranean plants, but English varieties thrive." A garden enthusiast, she has planted a kitchen garden in which rows of vegetables and flowers alternate. *See page 142.*



Sir Ronald Arculus



MARY E. NICHOLS

Gene Hackman

Architectural Digest Visits:
Gene Hackman

Just as he believes in doing his own stunts as an actor, Gene Hackman is a homeowner who likes working on his own house. One day as interior designer Steve Chase drove up to the Hackman mansion in Montecito, he saw the actor high in one of the oak trees, trimming along with the crew. Mr. Hackman says, "It's exciting to see a house that was built in the early 1900s, but hasn't been worked on much since, restored to its original glory." The actor has just completed filming *Eureka*. Current projects are *Under Fire*, in Mexico, and *The Misunderstood*, in Tunisia. *See page 148.*



Stefano Mantovani

Panache

We have shown Stefano Mantovani's work quite often since we first met him years ago in Rome. His interiors have a highly individualistic fantasy quality that has attracted many clients in the worlds of film and fashion. Sig. Mantovani is currently designing residences in Vienna, London and Madrid. He says, "When abroad, I don't follow the local style. I keep to Italian lines and colors. That's why I'm asked to work in other European cities." Yet, working in Italy, he let the lines and colors of California and Key West inspire his concept for one new room in a turn-of-the-century Roman villa. *See page 164.*



Craig Wright

Rural Refinement

In contrast to the owner's homes in Switzerland and New Mexico, a Victorian carriage house in northern California was to be "for her use only, a private retreat, with all of her favorite colors taken from seashells and opals," explains Los Angeles interior designer Craig Wright, of Brown-Buckley. By day, he wanted to bring "a unique quality of light and spaciousness to the rooms." At night, candles burn within, and the garden and some quarter-of-a-mile of woods beyond are lighted, giving "the impression of *A Midsummer Night's Dream*," he says. *See page 176.* □



The Riviera collection.

If you're an admirer of the fine art of car building and design, here are three exceptional works by Buick that you'll want to consider.

The luxurious Riviera. The performance-tuned Riviera T TYPE. And the new and very limited edition Riviera Convertible.

Can't quite see buying Riviera purely out of appreciation for the art? Then consider the incredible list of equipment you'll be acquiring. Even in standard form, Riviera ranks as one of the world's most completely outfitted cars.

The Rivieras. If you can't decide which one would be best to start your collection with, buy all three.

After all, why break up the set?

Official Car of the XXIIIrd Olympiad Los Angeles 1984

BUICK

Wouldn't you really rather have a Buick?

How would you like to sound on paper? Formal? Friendly? Intimate?

Your stationery carries hidden messages.

It communicates your tone, be it hushed whispers, business-like, or warm and friendly.

Crane stationery has only the best to say about you.

One look and Crane says you have a tasteful writing style. One feel and Crane says you're a stickler for quality.

Because all Crane paper is made of reclaimed cotton, the finest fiber available.

Crane stationery is so revealing in attitude, that articulate people have been known to keep a range of Crane papers on their writing tables. To express the exact sentiments they wish to communicate.

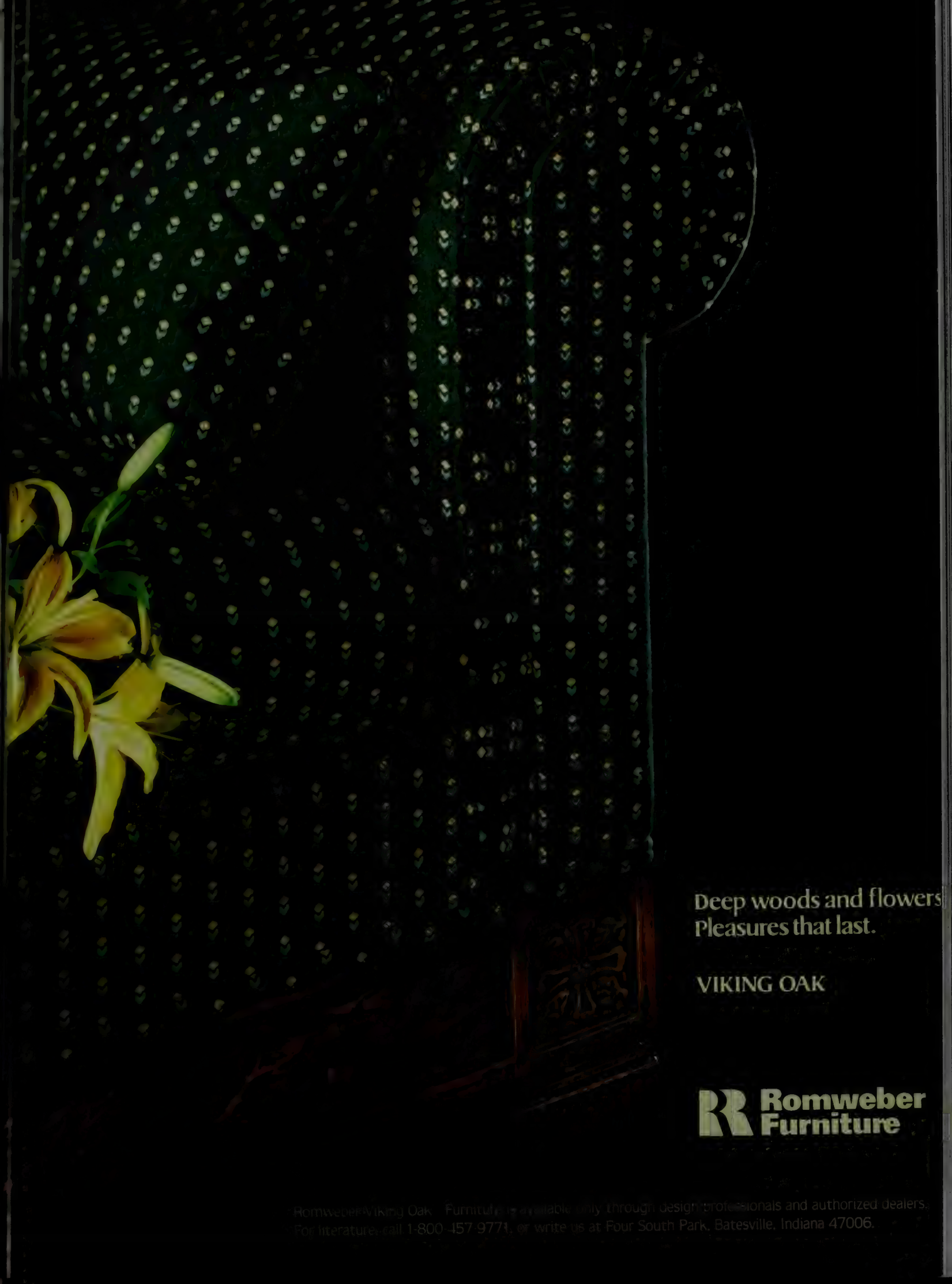
If you agree that you wouldn't talk to your mother the way you'd ta to your banker, talk to the person the stationery counter in the fine store you know. And ask to see th many voices of Crane.

Crane & Co., Inc., Dalton, Mass. 012

Crane

We've been taking your words seriously for 181 years.





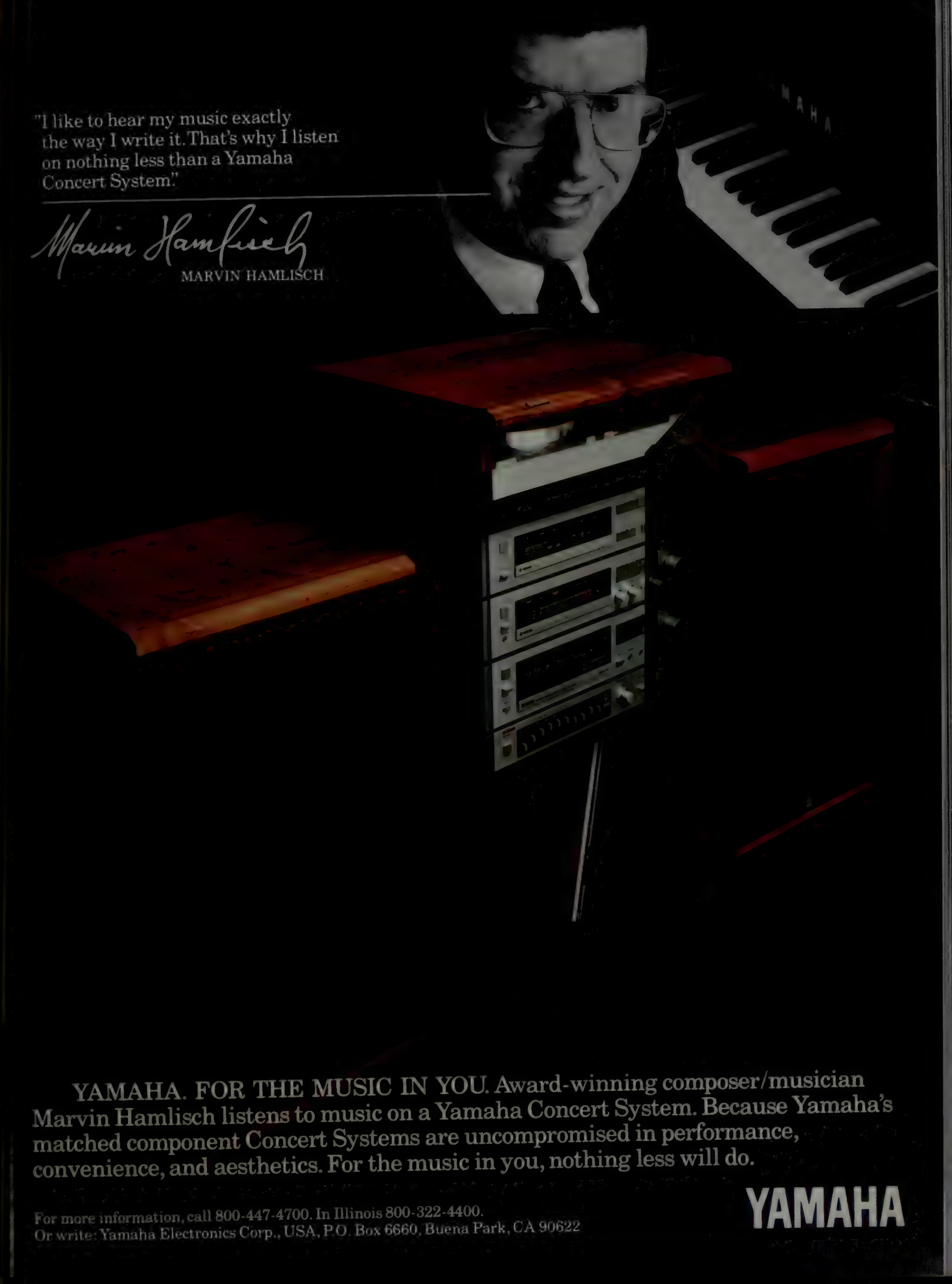
Deep woods and flowers.
Pleasures that last.

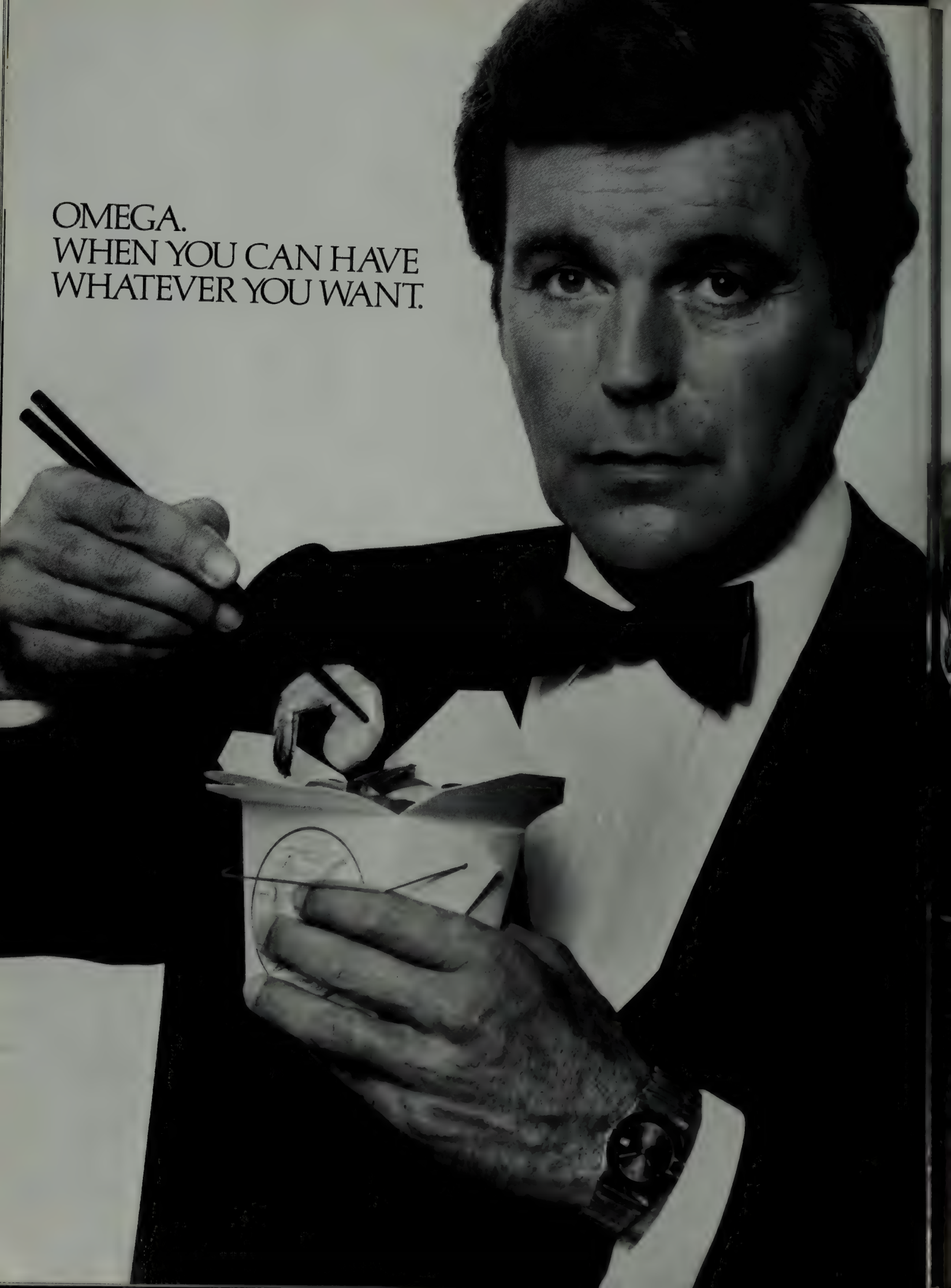
VIKING OAK

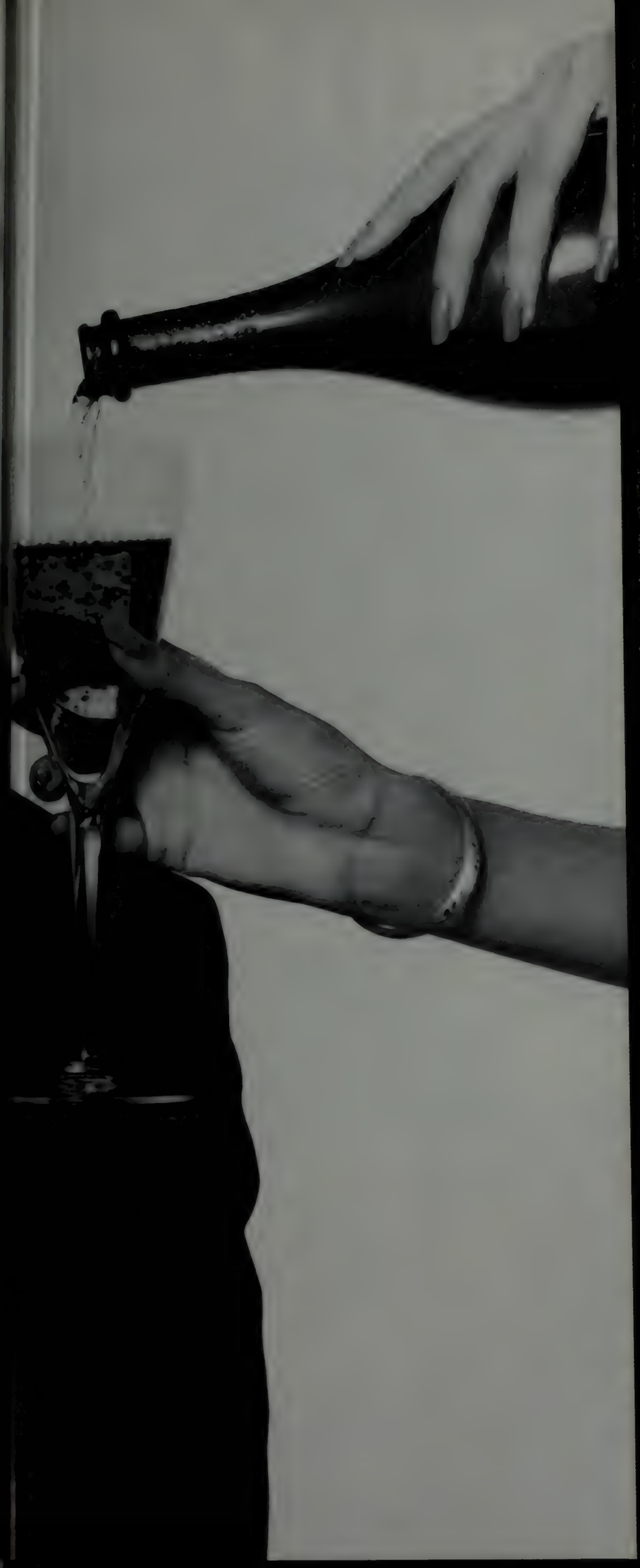
Romweber Furniture

Romweber Viking Oak Furniture is available only through design professionals and authorized dealers.
For literature, call 1-800-457-9771, or write us at Four South Park, Batesville, Indiana 47006.


Sulka
Sulka Silk
Pure Gold
Handmade
$125.00
A. Sulka & Company
ESTABLISHED 1895
LONDON
NEW YORK
PARIS
711 FIFTH AVENUE, NEW YORK
© 1981 SULKA


"I like to hear my music exactly the way I write it. That's why I listen on nothing less than a Yamaha Concert System."
Marvin Hamlisch
MARVIN HAMLISCH
YAMAHA. FOR THE MUSIC IN YOU. Award-winning composer/musician Marvin Hamlisch listens to music on a Yamaha Concert System. Because Yamaha's matched component Concert Systems are uncompromised in performance, convenience, and aesthetics. For the music in you, nothing less will do.
For more information, call 800-447-4700. In Illinois 800-322-4400.
Or write: Yamaha Electronics Corp., USA, P.O. Box 6660, Buena Park, CA 90622
YAMAHA


OMEGA.
WHEN YOU CAN HAVE
WHATEVER YOU WANT.





Introducing the Omega Manhattan. The finest Swiss quartz chronometer money can buy.

Water-resistant. Available in stainless steel and gold, 18K gold, or stainless steel.

To find out where you can acquire one, write to us. We're at 301 East 57th Street, New York, New York, 10022.

Two floors above Rolls Royce.

Ω
OMEGA®

In Canada, write to: Omega Watch Company (Canada) Ltd./Ltée., 70 Wynford Drive, Don Mills, Ontario M3C 1J9.

CASA BELLA®



NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-2020 • LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800 • CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-1286 • DALLAS, JOHN EDWARD HUGHES, 214-741-2516

Ming and Sotheby's



This Imperial Ming jar bears the reign mark of the fifteenth century Emperor Xuande. It is one of only two such jars known in the world. The other is in the Metropolitan Museum of Art. Sotheby's sold this jar for $1,430,000, nearly double the previous auction record for Oriental art. The prior record had also been set by Sotheby's. Sotheby's expertise, their scholarly catalogues circulated worldwide, their presence in New York, London, Hong Kong, Tokyo and Taipei have played an essential role in developing the international market in Oriental art. For information about buying or selling fine works of art, contact Sotheby's, 1334 York Avenue at 72nd Street, New York, New York 10021. (212) 472-3400.

SOTHEBY'S

The masters at auction since 1744.

© 1982 Sotheby Parke Bernet Inc.

For the serious collector

The DANIEL B. GROSSMAN Galleries



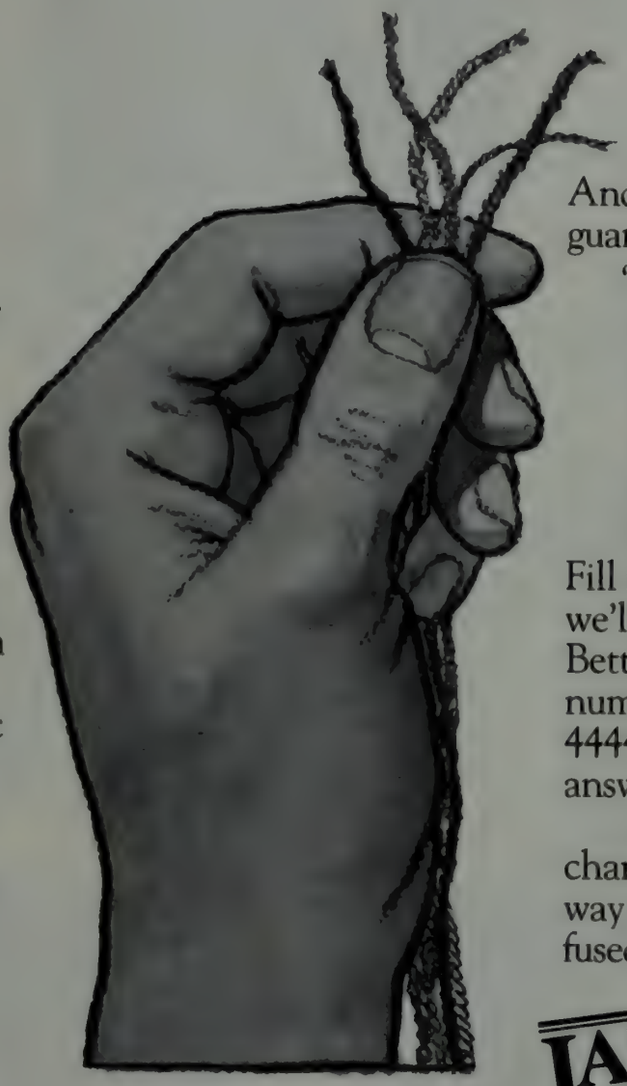
Adolf Schreyer (German, 1828-1899), *Arab Horsemen*. Signed l.r.: Ad. Schreyer. Oil on canvas, 34⅛ x 47¼ inches (86.7 x 120.0 cm).

Featured painting on view at: **Daniel B. Grossman Gallery**
1100 Madison Avenue, New York, NY 10028 • (212) 861-9285

Daniel B. Grossman Gallery at Marshall Field's
111 North State Street, Chicago, IL 60690 • (312) 781-4044

Why the Lands' End position in women's wear hangs by a thread.

(Actually 5 of them)



The challenge to Lands' End in women's wear was how to provide our customer an exceptional value over and above that value she enjoys in the garments themselves.

She looks to us for fine classic clothing. Cotton turtlenecks, Shetland sweaters, quality corduroy pants, and a wide selection of Oxford cloth shirts. Possibly a classic blazer, now and then.

How could we tie this assortment of garments together? Provide her classic wardrobe a common "thread" as it were?

A trip to the yarn store.

Our chief buyer had an idea that took him to a needlepoint store. There he selected five basic wool yarn colors—colors that could interweave themselves through an entire wardrobe. The colors were yellow, teal, magenta, tan, and slate blue. The result: *Lands' End Country Clothes.* These are clothes a woman can feel smart and comfortable in, whether at home, out for luncheon, or even at work in her office. They are beautifully coordinated, attractively priced, and now appearing in all their classic glory in our catalog.

One thing more.

Not only do we cut through the red tape involved in creating a line of clothes, we offer them to you directly with no midstream markups or markdowns of any kind.

And under an unconditional guarantee. Here it is:

"If you are not completely satisfied with any item you buy from us, at any time during your use of it, return it and we will refund your full purchase price."

Fill in the coupon below and we'll send you a free catalog. Better still, call our toll-free number right now: 800-356-4444. A friendly voice will answer 24 hours a day.

Lands' End, Direct Merchants. The exciting new way to shop in today's confused marketplace.

LANDS' END
DIRECT MERCHANTS

of fine wool and cotton sweaters, Oxford button-down shirts, traditional dress clothing, snow wear, deck wear, original Lands' End soft luggage and a multitude of other quality goods from around the world.

☐ **Please send free 92-page catalog.**
Lands' End Dept. I -13
Dodgeville, WI. 53533

Name _____

Address _____

City _____

State _____ Zip _____

Or call Toll-free
800-356-4444
(Except Wisconsin, call 608-935-2788)

Hugh Newell Jacobsen on Houses That Work



Architect Hugh Newell Jacobsen discusses his orchestration of scale, proportion and, most particularly, light—fundamental elements that season his context-sensitive designs for homes.

FROM THE BEGINNING of civilization, architects have been concerned with scale, order, the progression of spaces, a sense of being. Some architects are also more interested than others in light—I happen to be fascinated by it. But I don't think many good architects are concerned with "style." My own houses do not have one particular style; I am too concerned about fitting them into their local contexts to use the same style everywhere.

Good architecture is well mannered and never shouts at its neighbors. Buildings should fit within their environment, reflecting what is already there. Frank Lloyd Wright said, "Never be on the hill, but *of* the hill: Make the hill better." When I am starting a design, I look to see what has been done well in the area. It may be vernacular—the only appropriate response on a particular piece of ground may be a farm building—but I am not interested in shaping forms from the outside. Architecture can be sculptural, but it is never sculpture.

Designing is an endless, glorious process: siting a building on and of the hill; announcing the house with a driveway, like drums rolling; planning the front door at the end of that approach; and then unfolding the house for the person who enters.

Coming through that door, a person should enter the living room with surprise and understanding; the room is welcoming. The books, ob jects and pictures all have some so of relationship to each other. Th house does not require you to ask "Who was the architect?" A stage se should support, not overwhelm, th actors; a house should not dominat the household. An architect must al ways listen to his client. I can alway tell the architecture is mediocre whe a person describes a house by citin the extensive use of Carpathian elm the floors of *verde antico*, the gold plated hardware. So many houses ar executed so well, but were actuall bad ideas to begin with. Many hav expensive materials lavished o them, yet the house is in the wron place, or too big, or pompous.

You know a house is good whe you notice such things as the qualit of the light—that the interior is es pecially pleasant in the morning, tha the light catches the china at break fast. Or when you notice, and linge over, the view. Houses that are uplift ing have a spirit; they are houses you



ROBERT C. LAUTMAN



ROBERT C. LAUTMAN

ABOVE: Modern in concept, the White residence in Washington, D.C., 1982, was fashioned as a calculated response to its rural environment. While a windowless façade eliminates an uninspiring view in front, the windows of adjoining cubes focus the eye on pleasant stretches of the Potomac beyond. RIGHT: At the Johnson home in Kentucky, 1980, outdoor lighting serves a dual purpose: diminishing the reflections on an adjacent glass wall, and carving colonnades of light on the travertine below.

continued on page 48



Taste is all it takes to switch to Jim Beam.

KENTUCKY STRAIGHT BOURBON WHISKEY. 80 PROOF. DISTILLED AND BOTTLED BY JAMES B. BEAM DISTILLING CO., CLERMONT, BEAM, KY.

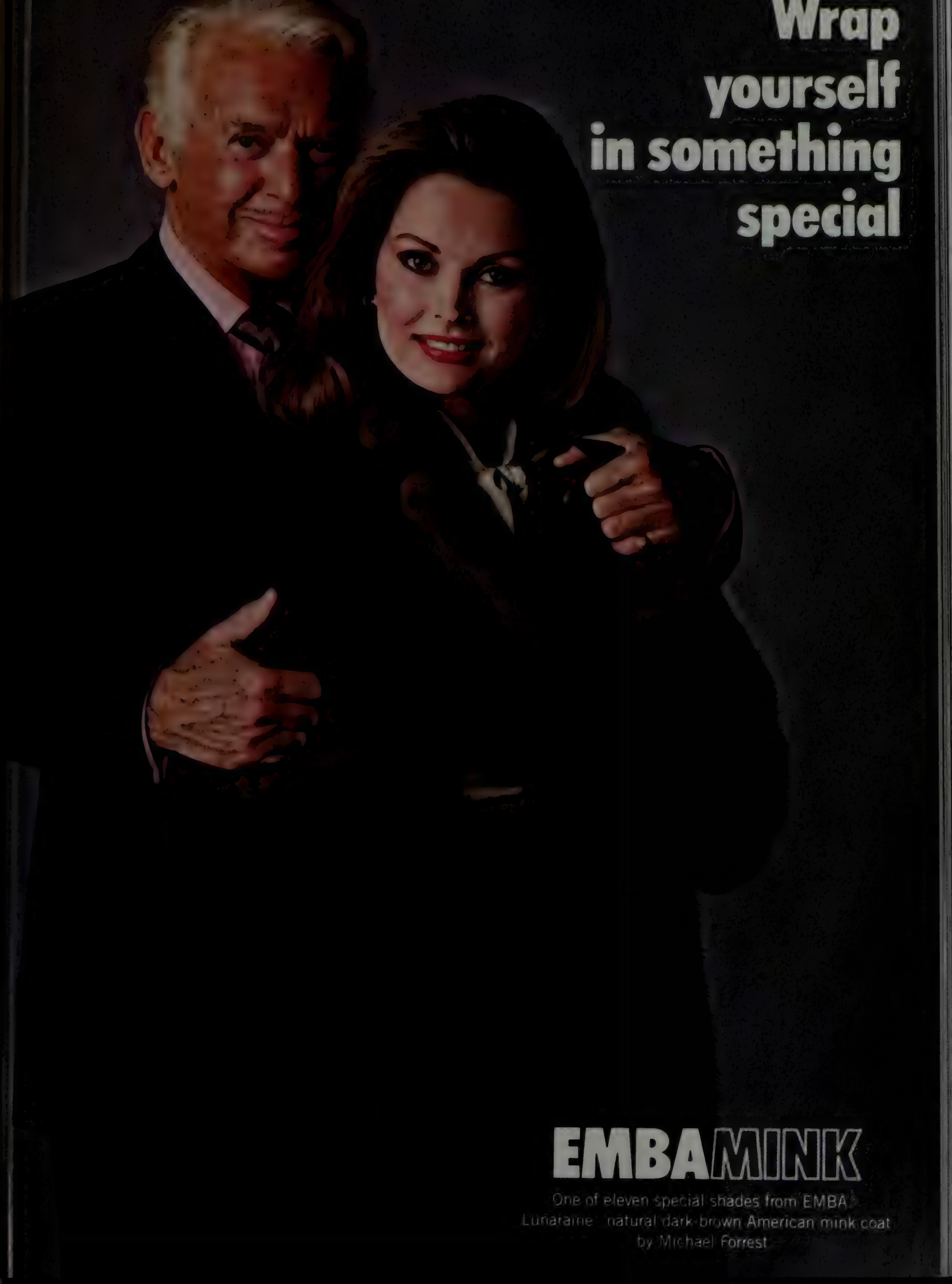


Johnson Matthey, a 165 year old London based firm, has formed Johnson Matthey Time. They now present a collection of the finest Limited Edition Watches ever offered. Johnson Matthey Time, with offices in Geneva, Switzerland and the United States, was created for an elegantly simple reason – no fine watch company anywhere in the world possessed the same combination of resources necessary to produce such a collection and, therefore, no watch company in the world could achieve such a singular level of perfection.

The "Freedom" at $15,000 is the timepiece the fine watch industry has been waiting to see. Designed exclusively by Johnson Matthey Time in Geneva, Switzerland, it is fashioned of the purest platinum with accenting 18 KT gold. The movement represents the highest achievement in Swiss craftsmanship and technology. Limited numbers of this piece will be available in selected fine jewelry stores this November. To find the one nearest you, call toll-free 1-800-556-7906.

JOHNSON MATTHEY TIME

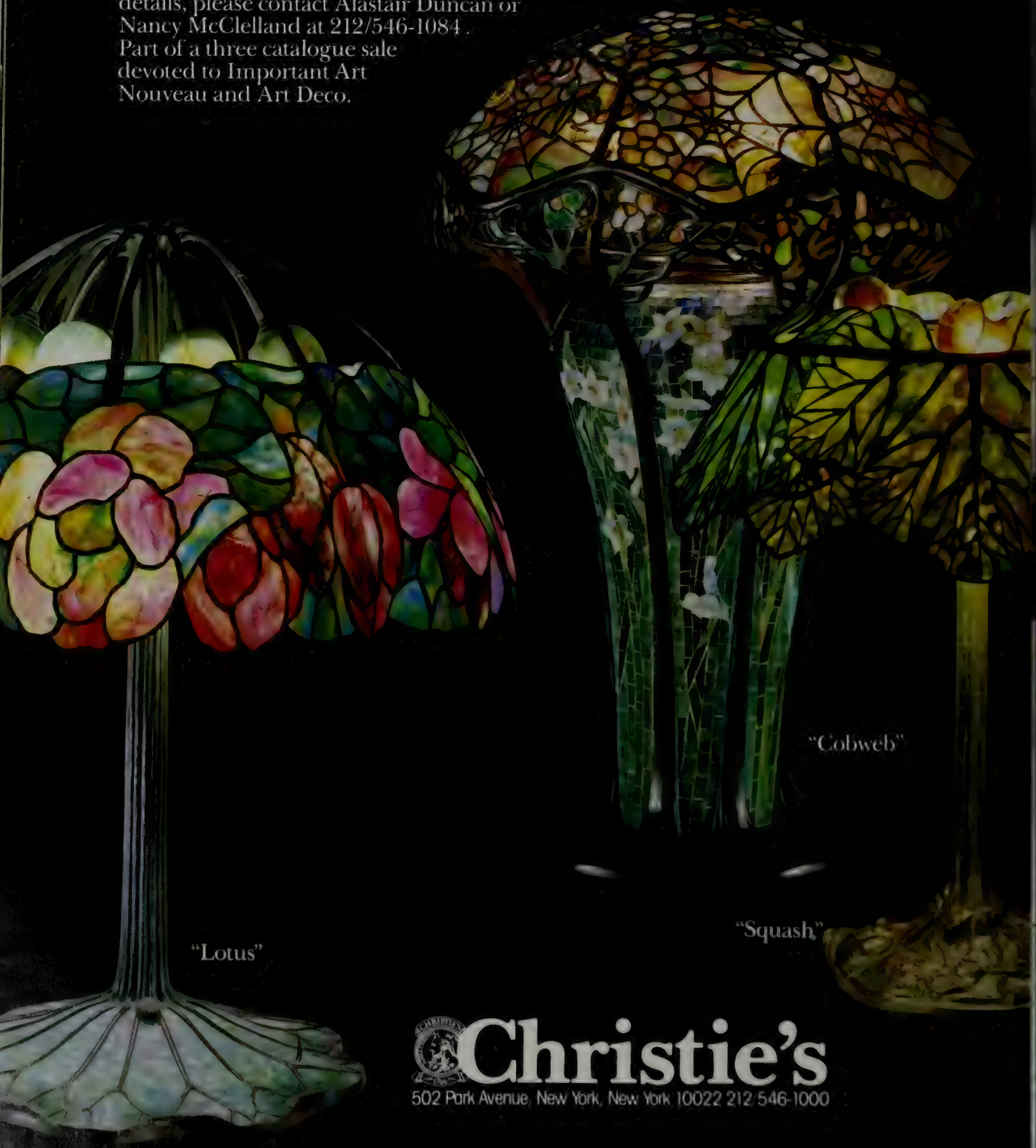
THE PLATINUM WATCH COMPANY


Wrap
yourself
in something
special
EMBAMINK
One of eleven special shades from EMBA.
Lunaraine natural dark brown American mink coat
by Michael Forrest

Magnificent Tiffany Lamps and Windows

Saturday, December 11 at 2:00 p.m. approximately

Catalogue "Lotus," $13, $15 by mail. For further details, please contact Alastair Duncan or Nancy McClelland at 212/546-1084 . Part of a three catalogue sale devoted to Important Art Nouveau and Art Deco.



Christie's

502 Park Avenue, New York, New York 10022 212/546-1000



Kentshire Galleries

UNITED STATES SILVER COMPANY 37 EAST 12TH STREET, NEW YORK, NEW YORK 10003 (212) 673-6644

We offer major collections of
English formal and country furniture,
Oriental furniture, paintings,
porcelains, and accessories
on eight gallery floors
comfortably arranged
for your careful inspection.

**New York's leading showcase for
the professional buyer of antiques.**

Hugh Newell Jacobsen on Houses That Work
continued from page 42

want to see. And they are usually houses that can survive mumps, measles, chicken pox, birthday parties, Christmas trees, skis. They take on the life of the household. I am always amused when I see a house that is really a seduction chamber—intended to seduce a camera. It cost a huge amount of money, and is a place where you could only make a movie.

I have not worked with an interior decorator since 1966. I tend to make strong spatial statements, and with a decorator who has an equally strong inclination toward statement, the result is one statement within another—and, frequently, counterproductive arguments ensue. My architectural firm now does its own interiors.



"Good architecture is well mannered and never shouts at its neighbors," Mr. Jacobsen says. He designed a Gothic-style home in Illinois, 1982, to complement the architectural traditions of the area.

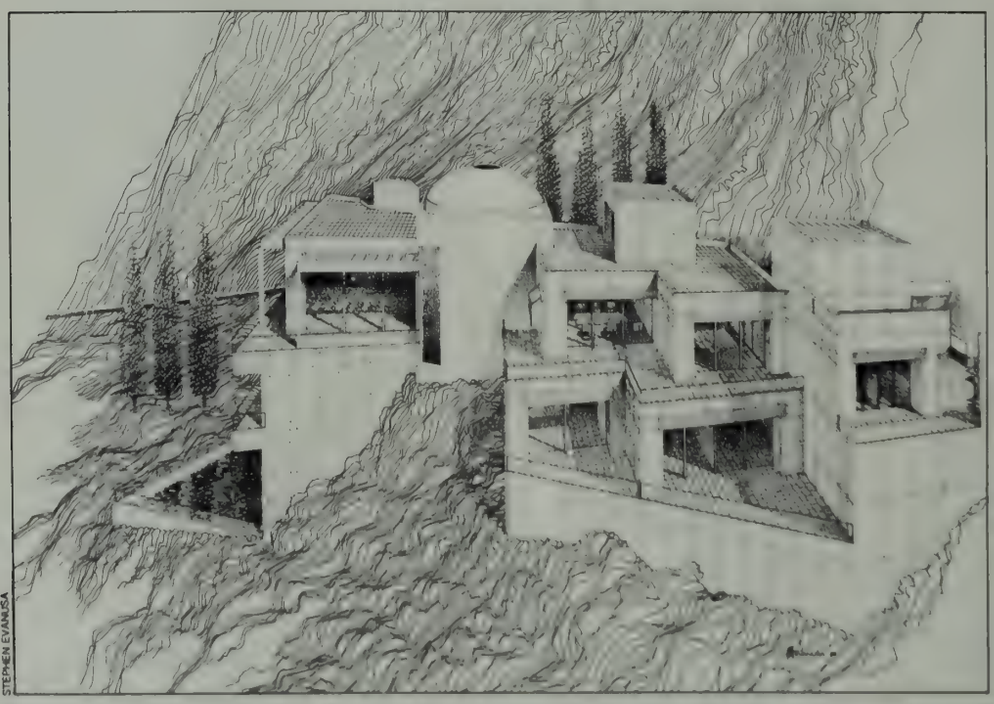
What is important in any piece of architecture is the occupant, not the furniture. That is really what architects design for: to make people look better in their homes. Art is second in importance, and furniture is a long, slow third. Nobody marries the sofa. You should walk into a house and be able to see people—their eyes, their clothes—and never be aware, for example, of all the lighting tricks. Lighting can get so dramatic that you think you're on stage. That is not really why you came to dinner.

The secret to lighting is an invisible source. Cove lighting, however, is difficult because the light flattens objects and gives no definition. Better to light objects, like paintings and walls, that define your spaces in the same way the natural light of daytime does. The room by day and the room by night should have a kinship.

A glass house at night can be sepulchral—the walls dark blue, with bizarrely reflective furniture floating out into the garden. But some light cast on the floor where the glass separates inside from outside begins to erase that line of reflection, and the coldness leaves the wall. The minute a tree or sculpture or a view outside is lighted, the eye is drawn to that glass transparency as to the scrim of a theater. Suddenly the space has changed.

Louis Kahn spoke of the "order of light." There are many lights—day, night, dawn, interior, exterior. Different light treatments—reflected, direct, bright, even the movement of light—accomplish different things. Though I do not work in one particular style, light is a constant concern of mine throughout my buildings. What is most important to me is what I see, and put together, in the light.

Reflected light is marvelous light. Like the pink glow at sunset reflected off banks of clouds overhead, it is a light you can fill spaces with. But using it is a little like taking a portrait with a flashbulb—it creates no shadow. You must add another light, a direct light, to sparkle it. That's why I put slits and holes in my buildings, to reach for the light the way the



Another interpretation of a vernacular style, the Syrigos house in Athens, 1982, emulates the structure of a Greek hill town. Cypress, indigenous to the area, was planted as a finishing touch.

continued on page 52

he taste is extravagant. The price, merely indulgent.

CORDON BLEU



To send a gift of Cordon Bleu in the U.S., call 800-528-6148.

© Imported by The Jos. Garneau Co. N.Y., N.Y. 1982



The Mercedes-Benz 300 D Turbodiesel: America's best-performing diesel is also one of the world's most civilized sedans.

A diesel that loves hills and sprints away from stoplights... a sedan that laps up sports car roads. The 300 D Turbodiesel is both. Meanwhile, it coddles you and your passengers in that secure comfort unique to the automobiles of Mercedes-Benz.

Mercedes-Benz engineers have extracted more sheer power from the 300 D Turbodiesel Sedan's five-cylinder engine than any other engineers have yet extracted from any other passenger car diesel, huge domestic V-8's included.

Their secret was to couple an advanced engine design with a power-boosting turbocharger. Even other turbocharged diesels are left flatfooted; this spacious, solid, 3585-lb. five-passenger Mercedes-Benz sedan ranks as the best performer of any diesel automobile sold in America.



The 300 D Turbodiesel is meanwhile perhaps the most *conscientious* performance automobile in America, because it is so inherently efficient that EPA figures show 27 mpg city estimated and 33 highway.* An almost uncanny *balance* of power and frugality is thus struck.

So exotic is engine technology that the interior of each moving piston is constantly cooled by precisely timed jets of oil. But deep down this is still a diesel: a rugged, reliability-minded diesel that will never require a conventional tune-up.

Do not disturb

Over-the-road performance is superb. This means not only that the 300 D can swallow up roller-coaster back-country roads, and nip rather than lurch around corners–but that its occupants usually feel so *undisturbed* in the process.

Generations of Mercedes-Benz engineers have toiled since 1931 to develop, refine, and refine again the principle of four-wheel independent suspension that is primarily responsible.

These engineers have endowed the car with an exquisitely responsive steering mechanism, guided by 24 recirculating ball bearings. It feels liquid-smooth and seemingly frictionless. The shift lever is mounted down on the transmission tunnel–but look again. The quadrant reads P-R-N-D-S-L. It is no mere automatic but a four-speed automatic, and is designed to serve equally well when shifted by hand. America's most advanced automotive braking system is four-wheel *disc* braking. An 11-inch disc brake is fitted to every wheel of every 300 D Turbodiesel Sedan.

Mercedes-Benz engineers care little if the outside world knows that total swept brake area is a massive 456.5 square inches, or that the 300 D's front suspension geometry is devised to help minimize front-end "nose diving" in hard stops. Their main concern is that the driver is better served by these and myriad other technical flourishes.

Designed, not decorated

Even when fully padded and finished, the interior of the 300 D's welded steel body shell measures almost five feet in width–sufficient to easily accommodate three adults in the rear seating area, for example. Electronic cruise control, AM/FM stereo radio/cassette player, automatic climate control system and electric window lifts–whatever conventional luxury sedans furnish by way of real conveniences, so does this sedan.

Garishness, however, is absent. The instrument panel is no entertainment center twinkling with gadgetry but an exercise in ergonomics, meant to ease the driver's task by simplifying it.

The engineers continuously strive to make driver controls fewer and less awkward to use, and so reduce driving complexity. Item: the single steering-column lever that lets you perform nine different driving functions–without taking your hands off the wheel.

Seats are not designed to *look* luxurious but to so support your body that you *feel* relaxed, even after an all-day drive.

Interior wood trim is genuine wood from the Mercedes-Benz shops, handworked and fitted and finished. A small thing, but it epitomizes this car's unremitting honesty of character–as its 120 built-in safety features epitomize its seriousness of character.

The luxury of retained value

The 300 D Turbodiesel boasts a final and powerful distinction. As a Mercedes-Benz, it shares a name so coveted by American buyers today that after the first three years, the *entire Mercedes-Benz line*–not just a few isolated models–has been shown to retain an average of 84 percent of original value.

If retained value is a form of luxury, then perhaps the 300 D Turbodiesel *is*, after all, a luxury car.

*EPA estimate for comparison purposes. The mileage you get may vary with trip length, speed and weather. Actual highway mileage will probably be less.

©1982 Mercedes-Benz N.A., Inc., Montvale, N.J.

Engineered like no other car in the world

WILSHIRE HOUSE



The Ultimate
Condominium
From $1,500,000
to $11,000,000

Furnished Models
(By Appointment Only)

Wilshire House · 10601 Wilshire Boulevard
Los Angeles, California 90024 · (213) 274-7811

Hugh Newell Jacobsen on Houses That Work

continued from page 48

Egyptians did. They used slits in their buildings so that arrows of light would pierce a space, moving across the room with the day's passage.

Light itself varies from place to place. Sunlight on Martha's Vineyard is shipboard light—cold, blue, marine. The sun is hard-edged, almost a steel gray, and the shadows are always blue. In Africa, the shadows are almost black—a blue, blue black. In an overcast Paris, the light comes *out* of the buildings—that orange incandescent light you see, with the traffic and car lights, against the marvelous

I put slits and holes in my buildings, to reach for the light the way the Egyptians did.

grays of all the buildings. Those grays take on the richness of a Japanese print, because everything is in a full range of gray tones. The stone is always reflecting or catching the light.

There are no rules to architecture, except that the building must have integrity. Light—how you bring it in, how you create it—can be used to establish that integrity. Architects may have been taught to express the structure of a building, but sometimes architecture expresses the structure, and sometimes not. In this Postmodern age, architects can look back, read their history, see where they came from and have fun with it. People who understand this approach can really manipulate it. But they do not have to. What works in Kentucky would not work in California. What works for one client would not work for another. Architecture is not dogma—good architecture is simply buildings that work well. □

Involved in design projects on three continents, and the recipient of over seventy-five AIA awards, architect Hugh Newell Jacobsen heads his own firm in Washington, D.C. He was interviewed by writer Joseph Giovannini.

MOBILI BELLISSIMI.
UALCOSA CHE VALE NEL TEMPO.

"Erasmo" modular sofa and armchair. "Piediferro" table.
Designers: Alfa & Tobia Scarpa.

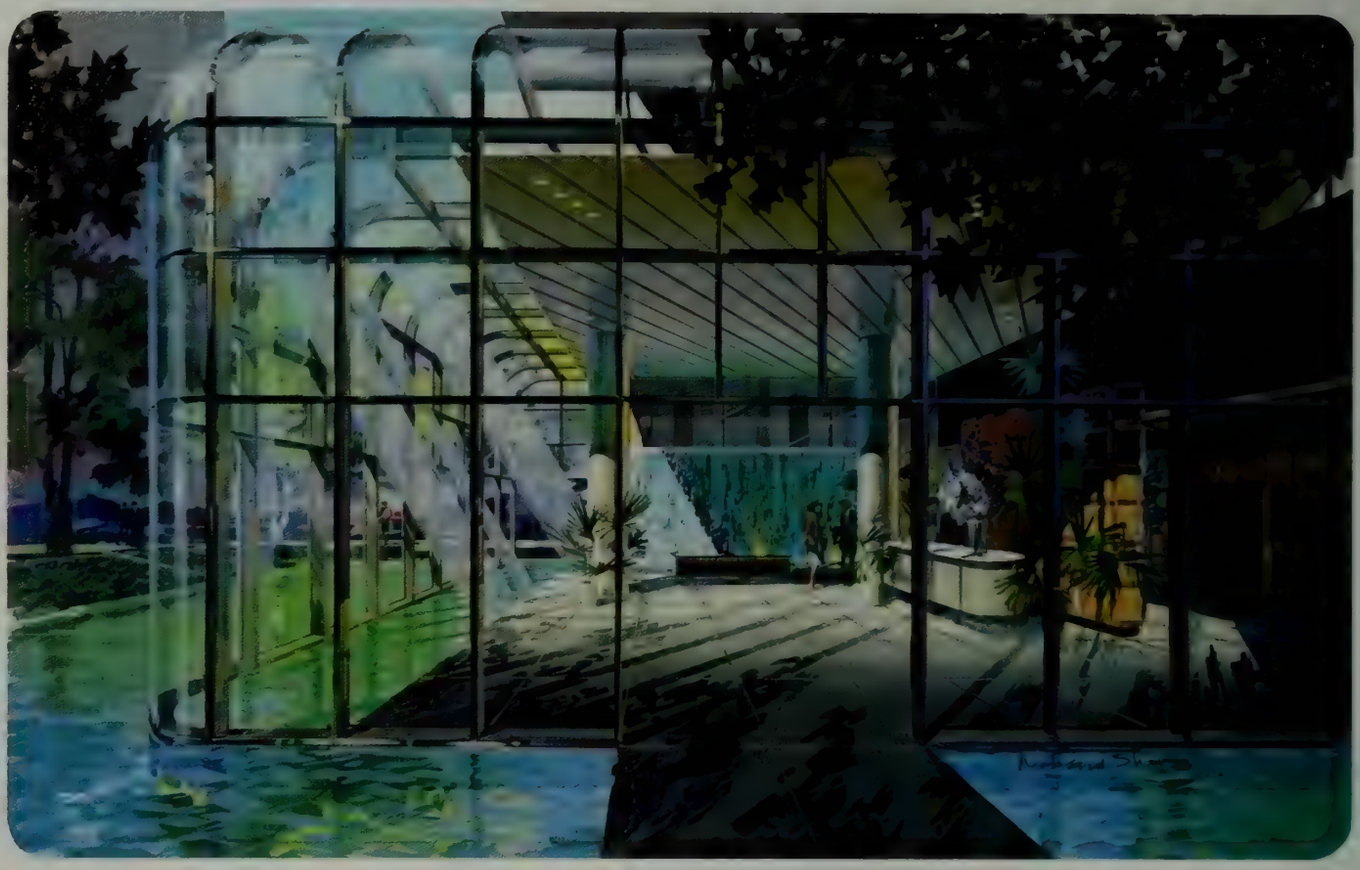


rom the country of timeless design, designs for our time.

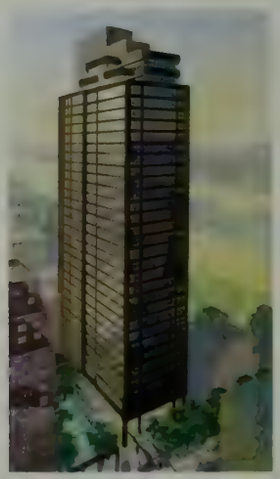
B&B
MERICA

&B AMERICA IS A DIVISION OF STENDIG INTERNATIONAL, INC.

STENDIG INTERNATIONAL 410 EAST 62 STREET, NEW YORK, NY 10021, 212 838-6050
OWROOMS: CHICAGO, MERCHANDISE MART, DALLAS, WORLD TRADE CENTER/LOS ANGELES, PACIFIC DESIGN CENTER, MIAMI, 47 N.E. 36 STREET/NEW YORK, 745 FIFTH AVENUE



Introducing New York's new place between Beekman Place and Sutton Place. Condominium apartments, duplexes and duplex penthouses of considerable interest, featuring many custom appointments and a complement of services designed expressly for New York and citizens of the world. Occupancy is scheduled for Summer, 1982. Prices now range from three hundred seventy-five thousand dollars to seven and a half million dollars.



NOW AVAILABLE FOR OCCUPANCY

ST. JAMES'S TOWER

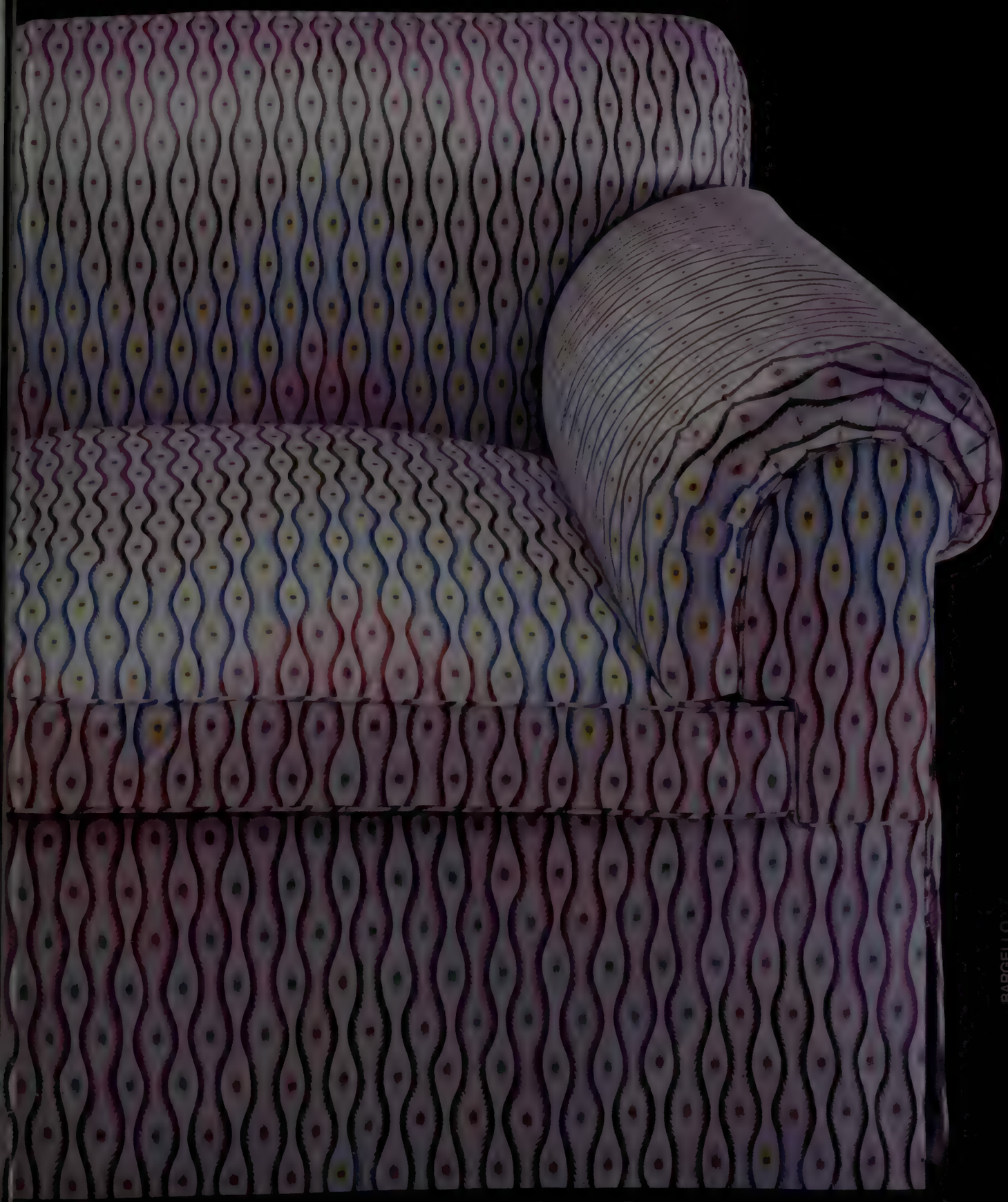
415 East 54th Street
New York, New York 10022

For sales information and appointments to view model apartments, contact:
St. James's Enterprises, Inc., 415 East 54th Street, New York, New York 10022
Telephone (212) 308-3900 Telex 971406 ST. JAMES NYK

Illustrations are artist's renderings.

The complete offering terms are in an offering plan available from sponsor.

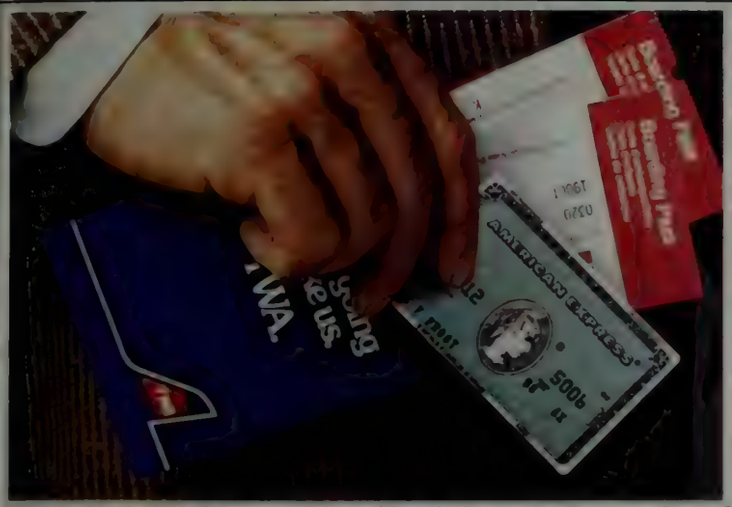
clarence house



BARGELLO


Brunschwig Contract
English Decoration in the 18th Century
THE GENTLEMEN'S CLUBS OF LONDON
LE STYLE ANGLAIS 1750-1850
Brunschwig & Fils, Inc.
CONTRACT COLLECTION
Brunschwig & Fils, Inc., 410 East 62nd Street • New York, N.Y. 10021 • Through architects and designers

Express yourself past check-in lines on TWA.

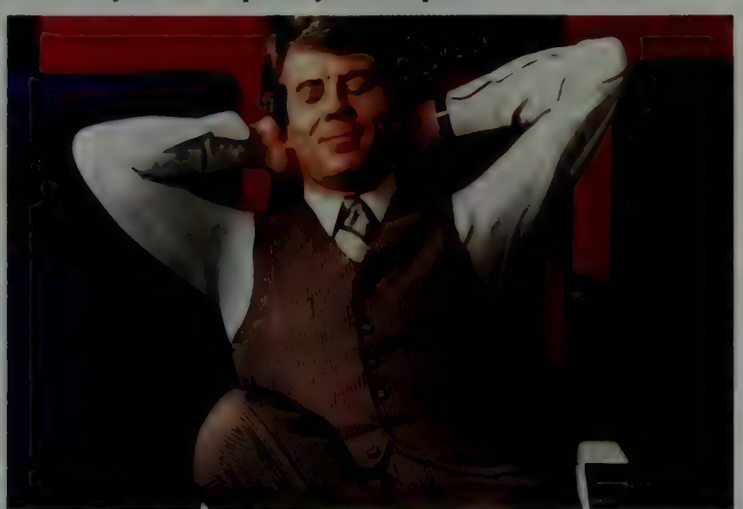




With TWA's Round-Trip Check-In and Advance Seat Selection you can express yourself past check-in lines.



Express yourself straight to the gate and...



express yourself straight to your seat.

It's easy with TWA's Airport Express and the American Express® Card.

Nothing gets you past check-in lines and through the airport faster than TWA's Airport Express®. And that's because with TWA's Round-Trip Check-In®, Connection Check-In℠ and Advance Seat Selection you can get boarding passes and seat assignments for your outbound, connecting and return flights before you depart.

So on your trip home you can go straight to your seat on the plane. Instead of straight to the back of a check-in line.

Next trip, ask for TWA's Airport Express. And express yourself past check-in lines. Call your travel agent, corporate travel department or TWA.

Express yourself with the American Express Card.

Traveling is easy when you carry the American Express Card. Use it to charge your TWA tickets, car rentals, hotels, meals, theatre, shopping, almost anything you need while traveling.



If you are not already a Cardmember, call toll-free 800-528-8000 for an application.

The American Express Card. Don't leave home without it.®

You're going to like us TWA

ONLY 750 PEOPLE IN THE WHOLE WORLD WILL OWN THIS MAGNIFICENT PRINT



WHITE PELICAN Image size: 41¼"h. x 29½"w. Overall size: 48"h. x 35"w.

By BASIL EDE

An offset lithograph in a certified limited edition of 750
$300.00 signed & numbered • $400.00 signed, numbered & remarqued

THE WARNER COLLECTION OF GULF STATES PAPER CORPORATION
P.O. BOX 3199-CC • TUSCALOOSA, AL 35404 • Phone 205/553-6200
Send for a full color catalogue of available prints: $3.00

© Gulf States Paper Corp. 1982



First class.

For you, first class is a way of life.
From the plane you fly... to the car you drive.
Seville... Cadillac's finest.
Elegant. Distinctive. Superbly crafted.
A car for those who choose to go first class all the way.

Seville for 1983

BEST OF ALL... IT'S A CADILLAC

CADILLAC MOTOR CAR DIVISION U.S.A.

GM

Where did you get the drapery fabric? Schumacher!



And the decorative fringe? Schumacher!

And the wallcovering? Schumacher!

And the floral chintzes? Schumacher!

The luxurious silk rug too? That's right!

There is one world famous source for the most—and the most beautiful collections of fine fabrics, rugs, carpets and wallcoverings. It's Schumacher—the name synonymous with distinctive interiors for almost a century.

Burgundy drapery of DU PONT DACRON®

SCHUMACHER

939 THIRD AVENUE • NEW YORK, NY 10022



The Elegant Eccentric

The flavor is totally unexpected, the fragrance remarkably beguiling, the spirit unique in all the world. Tonight, you can share the secret kept 300 years.

Chartreuse
An old flame from France.

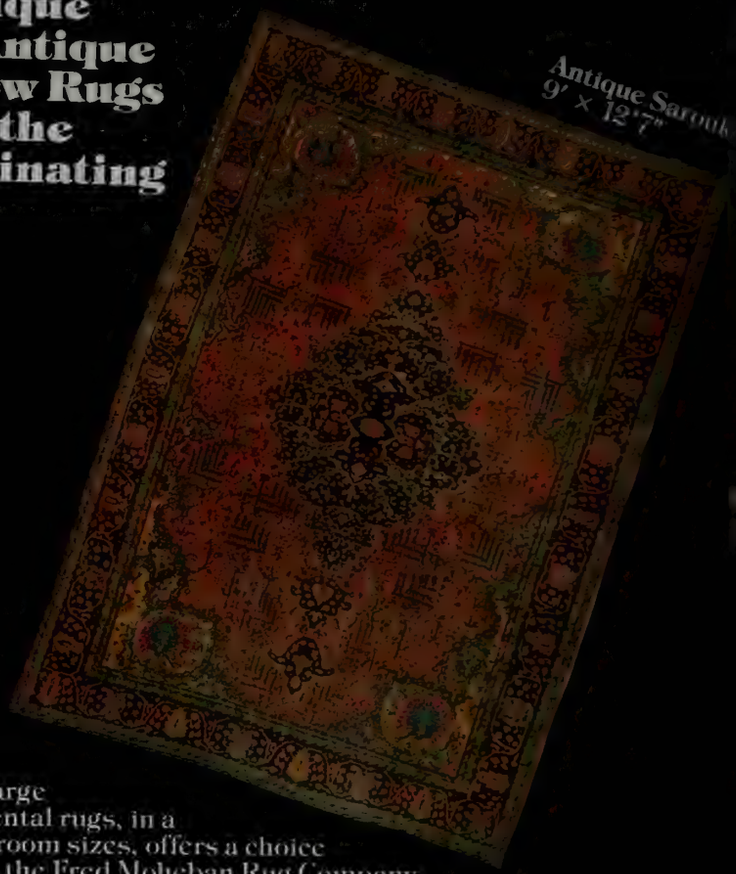
Fabriqué par les Pêres Chartreux. 110 Proof. Imported very, very carefully by James C. Sussex Ltd., Detroit, MI

Oriental Rugs

Antique
Semi-Antique
Fine New Rugs
for the
discriminating



Antique Tabriz
9'3" × 13'2"



Antique Sarouk
9' × 12'7"

Our large
selection of Oriental rugs, in a
wide variety of scatters and room sizes, offers a choice
of unparalleled quality and taste. At the Fred Moheban Rug Company,
helping you select a classic rug has been our tradition for many years. We
are continually adding to our extensive collection of
fine Oriental rugs. Please contact
us for your special needs.



Semi-Antique Bijar
12' × 18'4"



Antique Serapi
9'6" × 13'10"

Fred Moheban Rug Co.

295 Fifth Avenue • 6th Floor • New York, N.Y. 10016 • (212) 725-2076



The Cologne

BRUETON

NEW YORK 979 Third Avenue, D&D Building • **CHICAGO** 946 Merchandise Mart • **MIAMI** Space 207 D&D Center
DALLAS 230 Decorative Center • **DALLAS** contract showroom Space 645 World Trade Center
Los Angeles, Philadelphia, San Francisco, Seattle

photo: Peter Paige

Putting Artists in Their Places



FELICIANO

Noting the tendency of art historians to pigeonhole artists by schools, Russell Lynes considers the confining aspects of labeling, and its impact on connoisseurs and collectors.

ART HISTORIANS—and this includes museum curators and a majority of conscientious dealers—find it useful to put artists in pigeonholes. They like to categorize them, give them descriptive tags, assign them to "movements," and it takes an artist of unique character to escape them. Some years ago, for example, scholars of nineteenth-century American landscape painting hit on "Luminism" as a name for a style, and the National Gallery in Washington hung a vast exhibition called "American Light: The Luminist Movement 1850–1875." That put the cork in the bottle once and for all. It firmly trapped and pigeonholed a great many painters and photographers who henceforth will be known, no matter what they may have had in mind when they stood at their easels or snapped their shutters, as Luminists.

There are obvious reasons for this kind of pigeonholing. From the dealer's point of view, the buyer wants to be told where the picture or sculpture he adds to his collection fits into the artistic scheme of things. If he buys an Impressionist painting, then he knows—or ought to—that it belongs to what was considered an outrage by the Academic artists of the nineteenth century and is now as safe as a church. If he owns a Church (Frederic E.), he has a picture of the Hudson River School, though it may well be of a South American volcano. Church is tagged, for better or worse, as a Hudson River School painter. To be sure, his magnificent Persian villa *Olana* looks down the Hudson from a high eminence, and at some times of day, in some seasons, the river looks so like paintings of it that nature seems to be imitating art.

Anyone who is anybody knows that the Hudson River School is "in," and that such pictures bring whopping prices. To minor members of the school, it most certainly never seemed that they were members of any school whatsoever. They were just painters of what they saw, or rearranged on their canvases, and hoped to sell. Now that it is too late for them to enjoy it, they are basking in the glory of their more lustrous contemporaries, and their works bring prices they never dreamed of. If a contemporary of John Frederick Kensett or Martin Johnson Heade or Albert Bierstadt had said to any one of them, "You're a Luminist," the painter unquestionably would have replied, "I'm a *what?*"

Collectors, except those with the most eclectic and adventurous taste, like pigeonholes. I know a woman who has a remarkable collection of Futurist paintings. The Futurists, of course, were a group of Italian artists active early in the twentieth century, and, in this case, they invented their own pigeonhole and issued manifestos to define it. I also know a couple who collect the Ashcan School, a group of painters active in New York around 1910. The name was given by critics who thought the paintings of



THE NATIONAL GALLERY OF ART

Coined in the 1950s, "Luminism" seemed to endow Hudson River landscapes with a new aura of spiritual grandeur. John Frederick Kensett's *Beach at Newport*, 1863, exhibits the radiance of this style.



SCALA/EPA

A View of Boston Harbor, 1854, confirms New England artist Fitz Hugh Lane's reputation as an impeccable draftsman. Also termed a Luminist, Lane has been associated with Kensett through his moving illustrations of light.

Putting Artists in Their Places



inters of the Ashcan School were belittled for their "tasteless" celebra-on of urban life. Alive with glowing images, John Sloan's *The City from reenwich Village*, 1922, was never fully appreciated by critics of its day.



Assigned to the Ashcan School because of his cityscapes, William J. Glackens also created scenes like *The Captain's Pier*, ca. 1910. An Impressionist work, it weakened his ties with the New York avant-garde.

lleys and laundry lines were a par-dy, or worse, of "art" and what was uitable to the concern of artists.

These collectors, and there are nany like them, are very knowledge-ble. Their judgment is discerning, nd their collections can unhesitat-ngly be pigeonholed as "important." As they stick closely to their choice pigeonholes, their collections in-rease and acquire for professional pigeonholers the value of historical "documents" essential to the study of he particular school they encompass. When someone mentions the *X* col-ection or the *Y* collection, the know-ng will nod their heads, for they understand precisely the nature of the art each contains. This not only impresses other collectors, it also im-presses curators, who will then lay polite traps to capture the works.

Sometimes pigeonholes are precise and neat; sometimes they are loose, more like market baskets that will take a miscellaneous assortment of casually related artists, than like small tidy boxes. The New York School of the 1950s and the School of Paris of the 1920s (roughly) are of the "grab-bag" sort. The New York School was a group of painters who took off in



Father of his own movement, Futurism, Umberto Boccioni made *Dynamism of a Cyclist*, 1913, to glorify motion and the industrial machine.

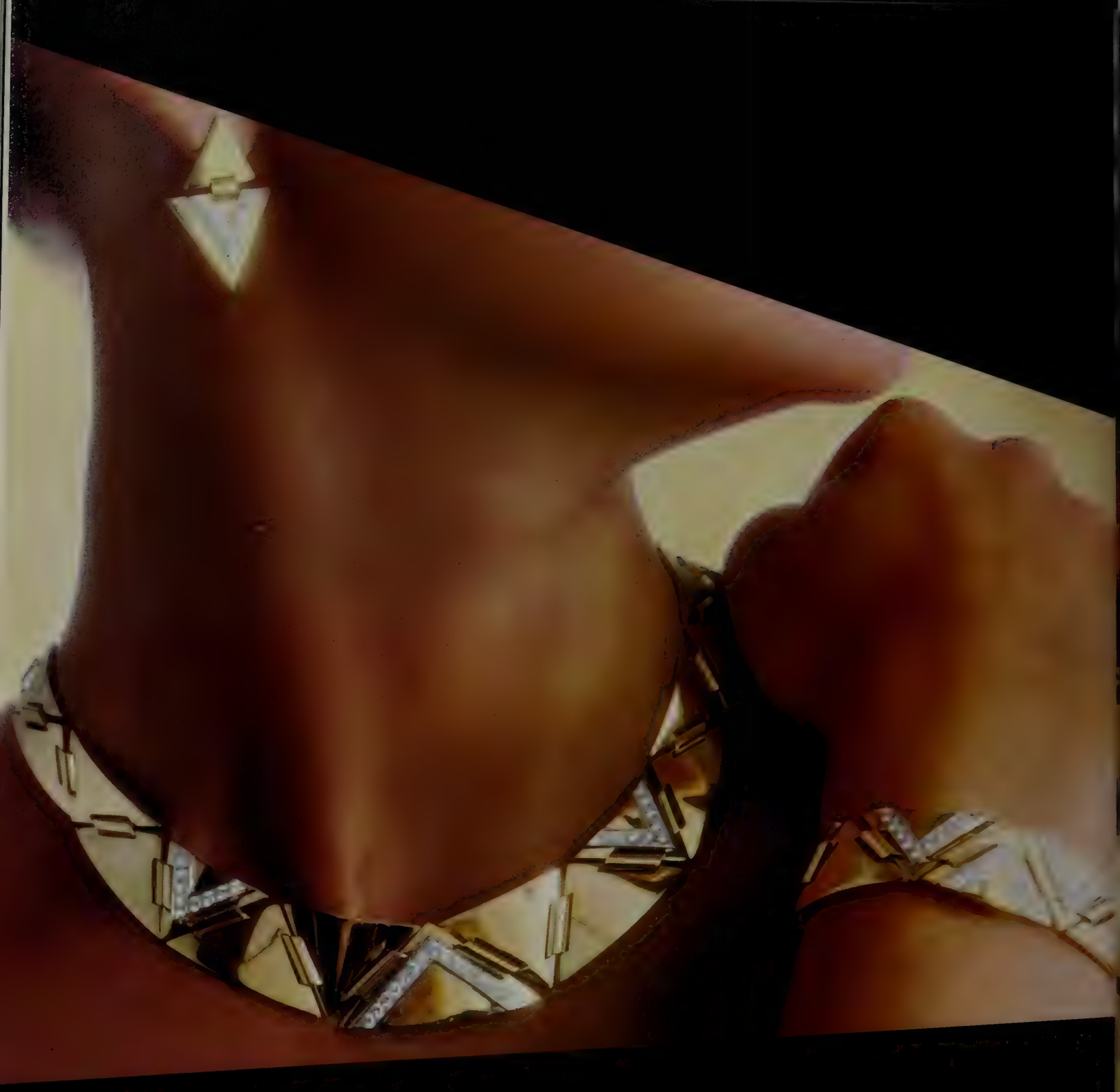
new directions after World War II—each in his own direction, which was inward—and astonished the art world here and abroad. In a very real sense, men like Jackson Pollock, Arshile Gorky, Mark Rothko, Robert Motherwell and Barnett Newman stole the leadership in painting from a tired, disillusioned Paris. They also stole the market, but it was not they who thought of themselves as a school. That was the pigeonhole into which critics and dealers put them. The "School of Paris" itself was merely a convenient package in which to wrap a batch of smaller schools: the Fauves (Matisse, Derain) and the Cubists (Picasso, Braque, Gris), who preceded the Neo-Romantics (Berman, Bérard, Tchelitchew).

It was not until art history stopped being an exercise in "art appreciation," as it used to be called in schools, and became a social science of a sort, in the hands of German academics, that categorizing became one of the tools of the game. This was in the late years of the nineteenth century, long after Linnaeus, the Swedish botanist (1707–1778), had created a revolution in the study of plants by his system of categorizing them. It was long, too, after Ruskin's beautiful effusions about the arts, and Walter Pater's precious illuminations of masterpieces. Indeed, there were no such creatures as art historians—as distinct from social and political, religious and economic historians—until such serious scholars as Heinrich Wölfflin, Erwin Panofsky and Walter Friedlaender

continued on page 66

THE BMW LUXURY SPORTS COUPE. THE EPITOME OF TRUTH IN PACKAGING.





TA

COLETTE

89 MAIDEN LANE, SAN FRANCISCO, CALIFORNIA 94108, (415) 362-2611


magnin



The Chivas Regal of Liqueurs.

Chivas Brothers make the world's finest Scotch.
And the same renowned Chivas quality and tradition goes into its equally-regal Lochan Ora Liqueur. With a unique taste all its own. Lochan Ora is to be lingered over—sipped slowly, savored fully. It's expensive but, then, good taste invariably is.

Lochan Ora.

The Imported Liqueur from Chivas Brothers.

70 PROOF • IMPORTED BY GENERAL WINE & SPIRITS CO., N.Y., N.Y.

Putting Artists in Their Places

continued from 64A

made the history of art a respectable academic discipline. They did this, to a considerable extent, by categorizing art and pigeonholing the artists by schools. A subject that once had been considered a mere stepchild of history took on the aura of an exact science—or if not exact, at least exacting. Art history became distinct from art criticism in the same way that literary history is distinct from book reviewing.



THE NATIONAL GALLERY OF ART

Labeled an Abstract Expressionist, Arshile Gorky was actually a master of many styles. Here, *Portrait of the Artist with His Mother*, ca 1926, reveals work in a more figurative vein.

One of the great categorizers of our time has been the Museum of Modern Art in New York. It almost seems as though if you can't label it you can't see it, a thesis Tom Wolfe explored differently in *The Painted Word*. Not long ago I received a mailing tube from the Museum of Modern Art, and when I pried the cap off one end I could see nothing rolled inside. I took off the cap on the other end and looked again. It contained nothing but a column of air.

Is MOMA trying to tell me something?, I wondered. Is this what Minimalism has finally come to? The empty pigeonhole?

Russell Lynes is a former managing editor of *Harper's* and author of *The Tastemakers*, *The Art-Makers of Nineteenth-Century America*, *Good Old Modern*, and *More Than Meets the Eye*, a history of the Cooper-Hewitt Museum.



IT JUST KEEPS GETTING BETTER AND BETTER:

INTRODUCING THE MAGNIFICENT

JAGUAR FOR '83

e car's beauty is self-evident. In a survey *Car and Driver* magazine, a consensus motor critics, designers and enthusiasts med the XJ6 the most beautiful four door car of all time. But the people who build ese living classics are never content with e state of the art. Restless and uncomcmising, the designers, engineers and ality inspectors of Jaguar strive to make s uncommon machine better and better. e 1983 XJ6 is the finest example to date this philosophy in action.

The car incorporates many new refineents in the way it is built, tested and uipped. The silence of a Jaguar in moon is famous. To help ensure this quiet we ploy a sophisticated ultrasonic testing ocedure to check the sealing of all doors d windows. After innumerable on-line inpections, each Jaguar is individually road sted twice, by two different inspectors er miles of winding Coventry roads. Only then is the car certified for shipment.

Jaguar response and handling are legendary and the 1983 model carries on this tradition. The engine is electronically fuel injected, quick, smooth and very strong. Power rack and pinion steering assures directional precision. Balance, stability and an exceptionally smooth ride are the products of Jaguar's four wheel independent suspension system. "Anti-dive" suspension geometry and four wheel power disc brakes stop the car with unruffled assurance.

The interior of the 1983 Jaguar is a realm of understated luxury. Newly designed seats are faced in the finest leather. There is a new driver's console veneered in rare walnut to match the dashboard. Electronic conveniences surround you: a new trip computer tells you elapsed time and miles, average speed and average fuel consumption. There is a power sunroof; cruise control; power mirrors, windows, doorlocks, and a heating and air conditioning system that regulates itself. And it is all standard equipment on the best Jaguar ever built.

Also standard is the best warranty Jaguar has ever offered. For two years or 36,000 miles, whichever comes first, Jaguar will repair or replace any part which proves defective. The Pirelli tires are covered by the manufacturer's warranty. Ask your dealer for details on this limited warranty.

We urge you to drive this magnificent new Jaguar. It is an experience that gets better and better each year. For the name of the dealer nearest you, call these numbers toll-free: (800) 447-4700, or, in Illinois, (800) 322-4400

JAGUAR, Leonia, N.J. 07605

JAGUAR

A BLENDING OF ART AND MACHINE



C Buckley Moss

The MOSS PORTFOLIO, Dept. C, 1055 Thomas Jefferson St., N.W. Washington, D.C. 20007 (202) 965-2100
Illustration—BETROTHED, Watercolor 40 x 32 ins. Also available in Offset Lithograph 24 x 18 ins.
Catalog available—48 pages, full color, $3.

One Place You Can Be Sure To Find The Audemars Piguet Royal Oak

At Tiffany, it comes as no surprise to find the rare and remarkable.

The Audemars Piguet Royal Oak is remarkable for its artistry, rare for its master craftsmanship.

Though conceived, executed and numbered like a fine work of art, the Royal Oak is a tough, exacting instrument, almost immune to temperature variations and water resistant down to 100 meters.



From gifted craftsman in the Swiss Joux Valley comes an unabashedly beautiful achievement, very much at home in the Tiffany collections. And, if you are one of the fortunate few, the Royal Oak will be even more at home on you.

Audemars Piguet

Royal Oak for ladies and men -fashioned in 18 karat gold, and combination 18 karat gold/stainless steel and all steel.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • ATLANTA • CHICAGO • DALLAS • HOUSTON • SAN FRANCISCO • BEVERLY HILLS

Nationwide toll-free, 800-526-0649 • New Jersey toll-free, 800-452-9146

Add any sales tax • American Express • Diners Club • MasterCard • Visa



In this world of mass production there remains one car built in very limited numbers by the finest method man has yet devised: from the ground up—by hand.

At Aston Martin, master panelbeaters sculpt exquisite aluminum bodies by hand. Meticulous trimmers tailor sumptuous interiors out of Connolly leather, Wilton carpet and burled walnut by hand. Dedicated mechanics build powerful engines one at a time by hand and affix to each one a plaque with the name of its builder.

The magnificent finish, the awesome strength and the masterful feel of today's Aston Martin are tributes to the coachbuilder's art.

If you have driven a succession of expensive automobiles but have yet to find one that conforms to your unyielding demand for excellence, the time has come for you to experience an Aston Martin.
Please write for our brochure.

Aston Martin

Aston Martin Lagonda, Inc., 344 West Putnam Avenue, Greenwich, Connecticut 06836 (203) 629-8830



BVLGARI

HOTEL PIERRE · 2 EAST 61st STREET · NEW YORK CITY
TEL. (212) 486 00 86

ROMA · GENÈVE · MONTE CARLO · PARIS


An Affair with the A
Claire Burke FINE FRAGRANCE FOR THE HOM

Laykin et Cie at J. Magnin

Los Angeles Beverly Hills La Jolla Palm Springs Phoenix Seattle San Francisco Chicago



For those few individuals who demand only the finest.
We wish to present the new look in watches.
Made with the 1.5 mm thin Swiss quartz movement. Ladies 1.8 mm thin.

A Conversation with Jim Dine



MARK ROSS

Swift strokes of charcoal animate artist Jim Dine's trilogy of self-portraits and typify the explosive intensity he invests in his life and work. "Drawing is like lifting weights to get ready for physical contact," he says. His work goes through many sketches and revisions on the way to a finished painting or print.

STANDING IN FRONT of a recently completed painting, which is a startling seventy-six feet long, Jim Dine muses about the enormous emotional and physical energy he has always invested in his work: "I *train* to make art," he laughs. "Train" is meant seriously. A twenty-five-mile bicycle ride—for example, through the traffic of downtown Los Angeles to the hills above Santa Monica, and back—is standard procedure for Dine, whether he is working in temporary quarters in Los Angeles, or at one of his studios in Vermont and London. His nervous energy is explosive and he discharges much of it in creating art.

The just-completed painting has the feeling of an epic work, and Dine comments that he will revitalize his energies by returning to a period of exploratory, self-searching drawing —something he has done regularly in recent years. In addition, he has been working on a number of prints, including large woodcuts that he has hand-printed himself, with a wooden spoon. He is also creating a limited-edition book devoted to Saint John the Divine, and a series of bronze reliefs that incorporate images long a part of his Pop art vocabulary.

Born in 1935 in Cincinnati, Ohio, and raised by his grandparents, Dine moved to New York in 1958, where he soon became—with Allan Kaprow, Claes Oldenburg, Lucas Samaras and Robert Whitman—a pioneer of "happenings." At the same time, his early paintings—which included saws, tools, light bulbs and an assortment of hardware-store objects protruding from the painted surfaces—shocked even the initiated who accepted Pop art as a celebration of the common object. His newfound notoriety was not especially to his liking, and before long he felt restricted by the Pop label. His work began to develop along lines he refers to today as "basically northern European." Having counted de Kooning, Motherwell, Rauschenberg and Johns as early influences, he has turned more recently to van Gogh, Munch, Balthus, Morandi, Max Beckmann and a panoply of European Expressionists for inspiration.

In 1967 Dine abandoned New York for London, where he devoted himself to drawing, printmaking and, on occasion, poetry. Though he still spends part of each year in London, where he is comfortable in literary and artistic circles, in 1970 he returned to the United States—and to painting. Home is now in Vermont, where he lives with his wife, Nancy, amidst the comings and goings of their three grown sons. He laughs at



MARK ROSS

Shells in Dine's Vermont studio reappear in the *Jessie* portraits in charcoal and gouache, 1982. A recurring theme, they are transformed by his probing, expressionistic style.



THE PACE GALLERY

Painting a Fortress for the Heart, 1981, features a familiar subject hardened into a potent symbol of strength. Sand mixed with acrylic paint contributes to the rough-textured energy of the canvas, which is relieved intermittently by glimpses of pastel color.

continued on page 78

QUICK. WHICH MAJOR CAR MAKER BUILDS EUROPE'S MOST FUEL-EFFICIENT FLEET OF CARS?

DATSUN?

FORD?

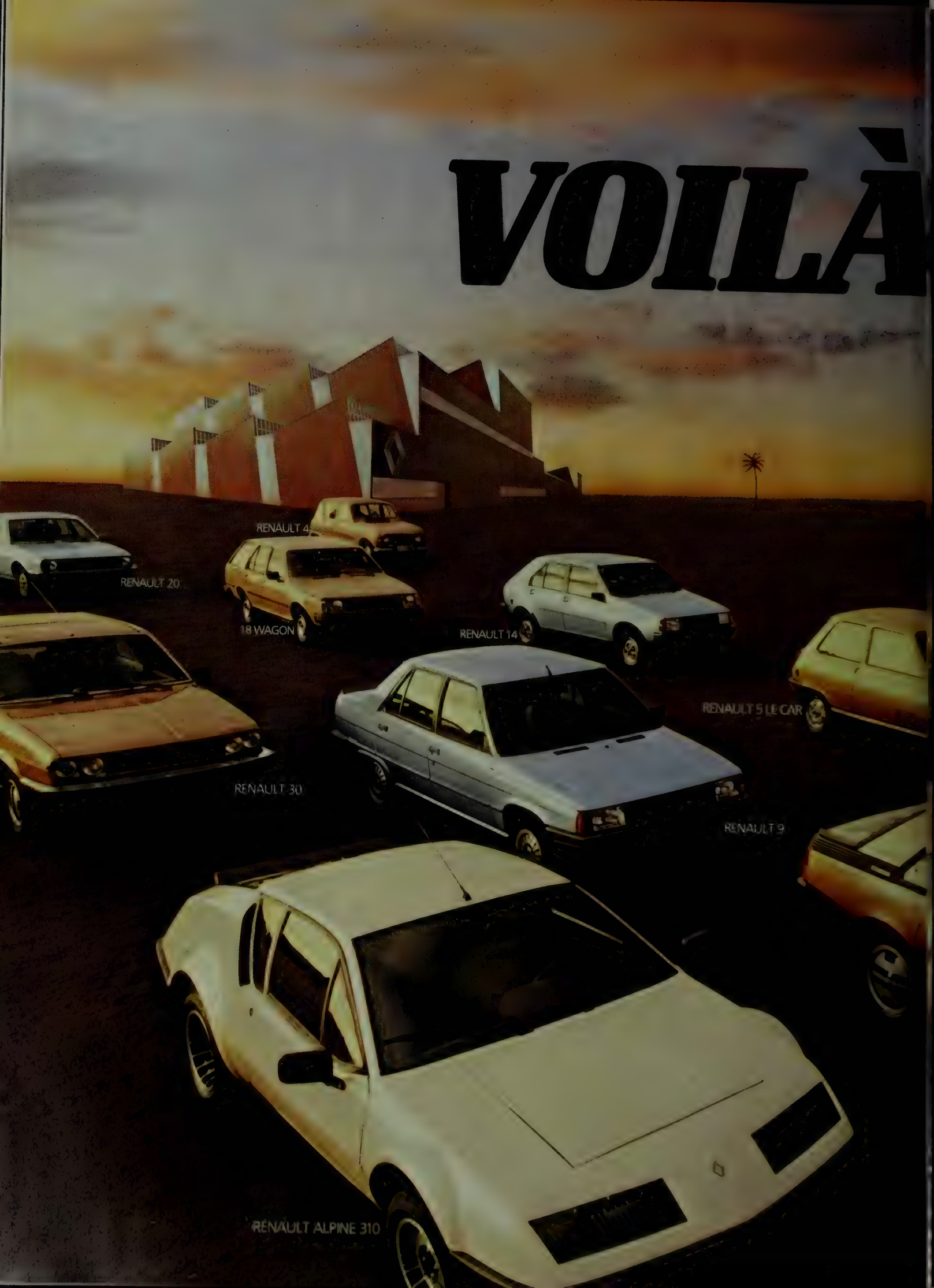
HONDA?

VW?

TOYOTA?

GENERAL MOTORS?

FOR THE ANSWER, TURN THE PAGE.


VOILÀ
RENAULT 4
RENAULT 20
18 WAGON
RENAULT 14
RENAULT 5 LE CAR
RENAULT 30
RENAULT 9
RENAULT ALPINE 310

In Europe, where gasoline can cost as much as three dollars a gallon, fuel economy isn't important. It's crucial. Which is why major auto makers from around the world hasten to sell their high MPG models to gas-starved Europeans. Of them all, who makes the most efficient cars on the roads of Europe? With a corporate average fuel economy of 35.6 MPG (29.4 U.S.), the answer is Renault.

RENAULT

Here in the States, gas only recently has become an endangered species. And Renault is still largely an unknown quantity. But not for long. Our recent alliance with American Motors has already created the U.S.-built Renault Alliance, giving America's drivers the chance to discover that some of the world's most efficient vehicles can be summed up in just two words: "Voilà, Renault."

For more information, we invite you to write us at: Renault, Dept. G, 499 Park Avenue, New York, N.Y. 10022.



RENAULT
American Motors

SOUTH AFRICA

A world in one country.
Expect the unexpected. Abundant varieties of fauna, flora and peoples. A rich land, unspoiled and beautiful.
For an unforgettable vacation experience, consult your travel agent or ask for your free color brochure, 'South Africa – Gateway to a Continent'.

South African Tourist Corporation,
610 Fifth Avenue,
New York,
N.Y. 10020.
Tel. (212) 245-3720.
Telex 649535.
Name_____
Address_____

Where summer is four seasons long.

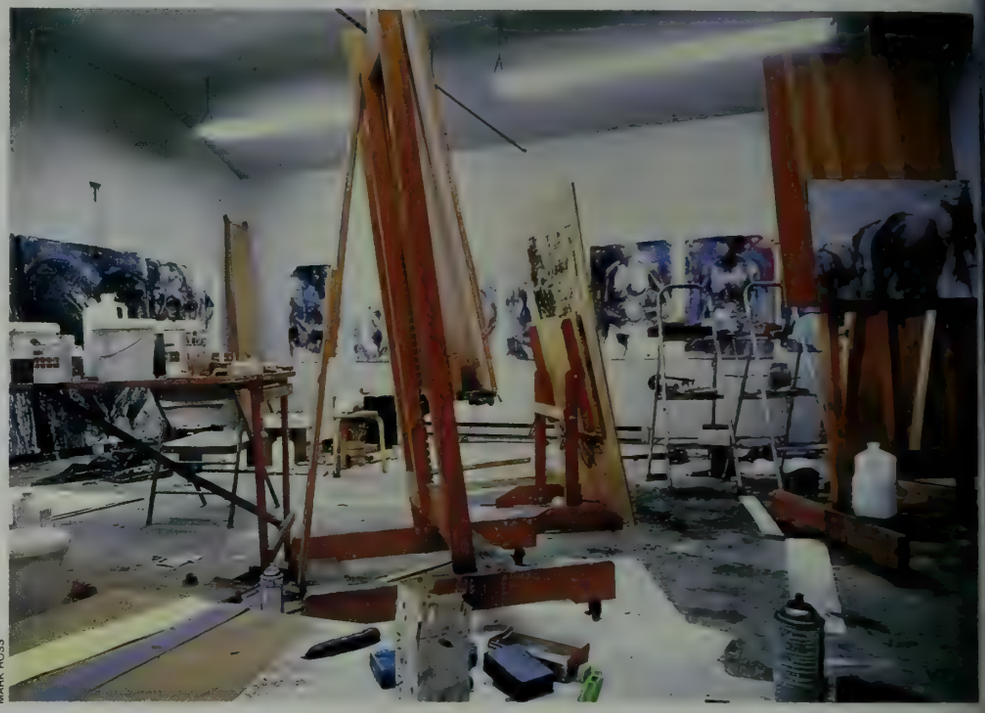
satour

AD 1182

E97/ARD

A Conversation with Jim Dine

continued from page 74



MARK ROSS

Works in progress mounted on enormous easels in Dine's Vermont studio include a stern self-portrait (right) in charcoal and gouache. The *Jessie* portraits, nearby, reveal the artist's search for the appropriately expressed figure. *Heart* panels and *Nancy*, a portrait, lean against the far left wall.

the idea that the place in Vermont, though spread over several acres, is really a farm. "That would take work and time, which I don't have. I wouldn't want to do it. I love jumping from city to city, hotel room to hotel room. It's a great way to live."

In the Vermont studio, a three-panel black and white painting is among several works in progress. Dine reflects on the change that working in California this year has made in his palette, and says, "I can't imagine what the black and white painting is going to look like to me, because I'm suddenly getting involved, really involved, with bright color. However, I think it is interchangeable with black and white. I made a problem for myself—to make five or six paintings in black and white. I didn't use any color at all, except some dirt from the floor, which I swept up and put into the acrylic medium, so it got a little tan sometimes, or a red thread stood out, but otherwise there was just black and white. I'm going back to it."

At the moment, sculpture is very much on his mind, too, and he says, "I'd like to make monumental sculpture, which I seem to have trouble doing. The reason is that I'm so impatient—so much my own worker. I'm just going to have to get at it, that's all. I'm just waiting until I find the right method of bronze casting."

In Los Angeles, Dine's studio is the old basement barbershop of the historic Biltmore Hotel. Upstairs, his commissioned art can be seen in public and private spaces throughout the building. Wall reliefs in plaster and bronze, rugs with his familiar heart motif, paintings, graphics and even lamps by the artist are distinguishing modern features of this landmark.

Considered a realist by some—the bathrobes he has made so much his own spark instant recognition—Jim Dine is quick to point out that his familiar subject matter releases him to think in what he calls "a naïve way" about "how to become an abstract painter, but it never works out that way. New subjects do come to me unexpectedly. There is a subject coming to me right now called 'Quarter Moon

continued on page 82



It took 21 years to cultivate this taste for scotch.

It's impossible to get scotch to taste this rich, this smooth, overnight. You see, it takes 21 years of careful aging and delicate blending to create this extraordinary taste. And only Chivas Brothers could create it. Royal Salute. Presented in a blue, green, or brown Spode flagon, with matching velvet opera sack.

Royal Salute by Chivas.

Timeless Works of Art in Bronze and Pewter by Philip and Kelvin LaVerne



Pompadour floral



Lo-Ta Sculpture

For information, contact us at *our new gallery.*

Philip LaVerne Galleries, LTD.

110 GREENE STREET, NEW YORK, N.Y. 10012 • (212) PL 2-2090

For illustrated brochure send $5.00 to Dept. C.

Pompadour floral—13 x 24 x 17 high. Bronze Table, Pewter inlaid with enamel cloisonné cast bronze base.
Lo-Ta sculptures—10 x 18 x 16 high. Bronze Table, Pewter, natural patinas. For the Collector.

Now the world's most elegant cruise line offers two-week voyages to the Mediterranean.

Sail these ancient waters with us in spring or fall of 1983, and in 14 days uncover 3000 years of history. The Adriatic. The Black Sea. The Greek Isles. The Holy Land. Each separate cruise will reveal a different, fascinating chapter of the Mediterranean's long past. And the Royal Viking Sky, of Norwegian registry and Scandinavian spirit, will reveal a level of comfort you'll long remember. World Class™ comfort. With spaciousness and attentiveness to personal detail. With relaxed single seating for dining. And a gourmet menu that never repeats. Fly/cruise packages are available, so see your travel agent.



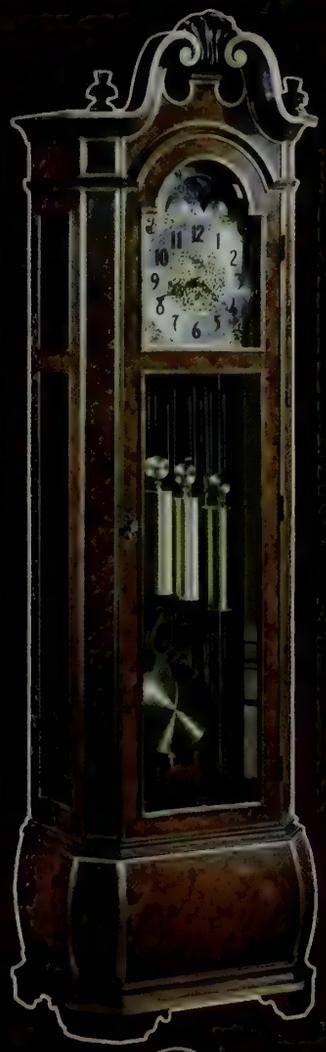
Or call Royal Viking Line at (800) 422-8000.

ROYAL VIKING LINE

The Vikings are still sailing the world in search of adventure.



Give Exquisite Time This Yuletide



Herschede®

Recognized for outstanding quality and American craftsmanship for nearly a century.

Herschede is the only quality, American-made nine tubular bell clock available.

At discriminating clock shops and furniture dealers nationally.

Herschede Hall Clock Company
Starkville, MS 39759

A Conversation with Jim Dine

continued from page 80

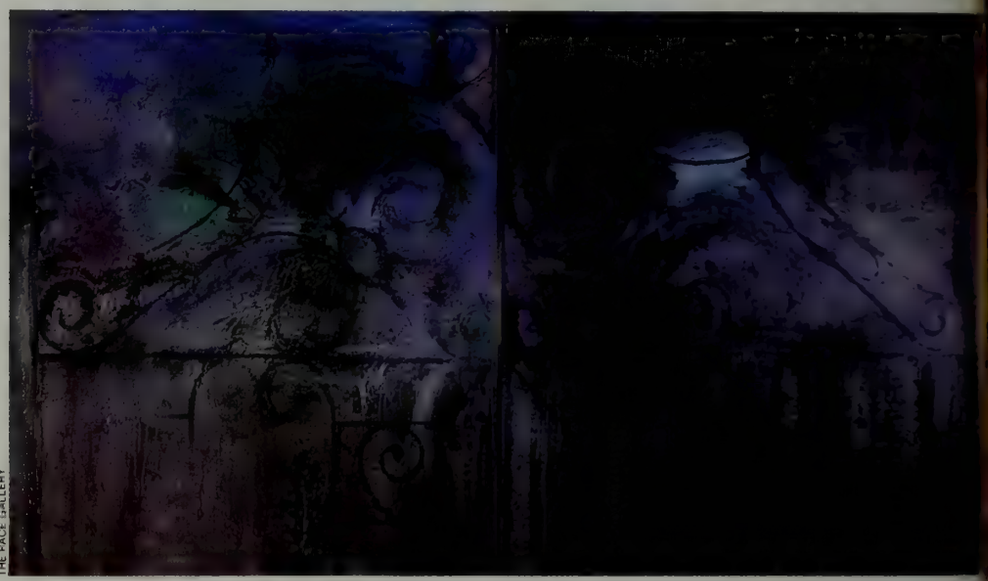
over the Bristol Channel,' and I don't know what to do with it. I don't want to be like Ryder, nor do I want to be Maxfield Parrish, but it's an idea somehow for painting the night sky. I saw it out of the window of a plane, and the man next to me said, 'There's the moon, the quarter moon.' "

The eighteenth-century iron gate that appears in a number of his recent drawings and paintings—and which is ostensibly the subject of the seventy-six-foot painting—derives from a gate in the courtyard of his Paris printer, Aldo Crommelynck. Dine looked at the gate "for six or seven years" before it occurred to him to use it as a subject—one that would, like all his others, become secondary to the act of painting. He suggests that this newest body of work is "freer" than in the past and he is convinced that the freedom has come from his constant polishing of skills—especially drawing, which he considers the backbone of all his work, "like lifting weights to get ready for physical contact." In the large painting, the trees that surround and engulf the gate have been painted with rollers and brooms, as well as brushes; sanded with a belt sander, and washed down with a garden hose, all "as a way of moving the surface around." Yet they have a fluidity and sureness that speaks precisely of the artist's regard for the integrity of good draftsmanship.

Whether he is working at the Bilt more, making prints in his studio flat in London, as during a recent stay, or painting in his house on the edge of the Vermont woods, Jim Dine's energy is invigorating and contagious. He makes it clear that life, for him, is all about getting on with his art—including another monumental canvas for a museum in Denmark, the completion of a number of cast bronze reliefs, and the creation of a new series of monotypes.

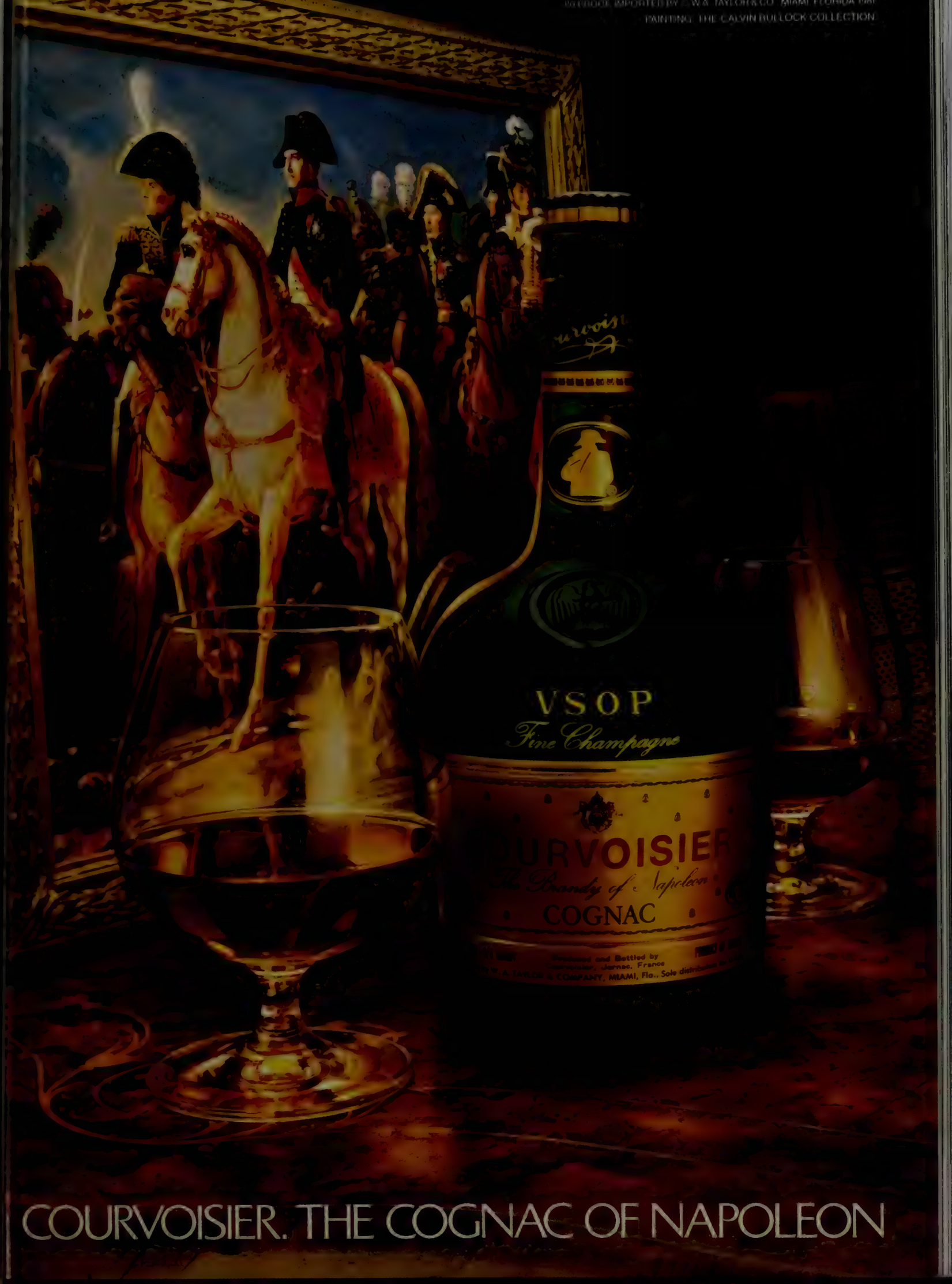
Dine confesses that—beyond each new project, each painting in progress—his greatest concern each day is time, the time he needs to make the art already in his head. Leaving friends and associates breathless in his wake, he says, "I'm possessed—in fact, too possessed, most of the time. I'm a bit too energetic, but I love that feeling. It's a double-edged thing." He enjoys the pace, even feeling a bit harried, because it is a sign that there is much to be done, and for Jim Dine, work—art work—is the best tonic. □

—Constance W. Glenn



THE FACE GALLERY

Achieving textural drama by "rearranging" the surface with brooms and brushes, Dine created *The Crommelynck Gate*, 1981, in charcoal and acrylic, after the 18th-century gate of his Paris printer.


VSOP
Fine Champagne
COGNAC
COURVOISIER. THE COGNAC OF NAPOLEON



CENTURY

FURNITURE OF DISTINCTION

Century presents Craftsbury, a collection of carefully detailed reproduction furniture, faithfully adapted from 18th and early 19th century prototypes. The woods are oak solids and oak and walnut veneers in a choice of two finishes. The collection includes furniture for living, dining and bedrooms. To see it all, as well as other Century designs, send $5 to Century Furniture Co., P.O. Box 608, Dept. I-3, Hickory, NC 28603

RICHARD GREEN

4 New Bond Street
London W1Y 9PE
01-499 5487/499 5488
Telex: 25796 GREEN G



Eugène Boudin (1824-1898)
"Souvenir de Deauville"
Signed, dedicated to 'Docteur Horteloup', inscribed and dated '87
Panel: 7½×12½in/19×32cm
Literature:
R. Schmit, "Eugène Boudin", Paris 1973, Volume II, no. 2214, illustrated
Exhibited:
The Lefevre Gallery 'XIX and XX Century French Paintings', London, February-March 1962, no. 5 illustrated.

From 10th November

Price of fully illustrated catalogue
$20 including air mail postage

19th and 20th Century French Paintings

including works by

Eugène Boudin
Charles-François Daubigny
Henri Fantin-Latour
Eugène Galien-Laloue
Armand Guillaumin
Marie Laurencin
Stanislas Lépine
Maurice Levis
Albert Marquet
Henri Martin
Jean Monchablon
Edmond Petitjean
Jean-François Raffaelli
Henri le Sidaner
Maurice Utrillo
Antoine Vollon

CRISTAL LALIQUE®



CHAMPS-ELYSEES

DAVID ORGELL
Beverly Hills, CA

PARKER HANLEY
Minneapolis, MN

JONES & JONES
McAllen, TX

For descriptive brochure and name of nearest dealer, send 1 $ to Lalique, Dep't A.D.C.E., 225 Fifth Avenue, New York, N.Y. 100



Here, in one of the newest and most exciting resort areas in Hawaii, just eighty super-luxury condominiums are being built for the most discriminating people in the world.

It's Mauna Lani Terrace at Mauna Lani Resort.

Here, the warm, friendly climate pretends it's summer all year long. And the lovely, aquamarine Pacific Ocean laps nearly at your doorstep.

Reminders of Mauna Lani's historic past appear 'round every corner. The Alaloa, a carefully preserved footpath which runs through the resort, traces its roots to before the time of Kamehameha the Great. The residences themselves overlook the Kalahuipua'a fishponds where, in prehistoric times, Hawaiians found material and spiritual sustenance.

But Mauna Lani is more than a beautiful, historical place. It is a rare sense of complete dedication to master planning for a resort of quality and orderly growth extending far into the next century. And the commitment to this vision is stunningly clear at Mauna Lani Terrace where owners will enjoy the superb Francis H. I'i Brown Golf Course, championship tennis, the entertainment and dining facilities at the stellar Mauna Lani Bay Hotel, the best fishing and skin diving in the world, and the wonderful ambience of the uncrowded Kohala Coast.

The residences are uncommonly luxurious. Each has a fabulous water view with splendid privacy, security, superbly detailed appointments and a sense of individuality hard to match elsewhere.

Here, your dream waits.

MAUNA LANI TERRACE

At MAUNA LANI RESORT on the Kohala Coast, Big Island of Hawaii



From approximately $280,000 to $900,000 fee simple

To request more information, please write: Mauna Lani Realty, P.O. Box 4959 Kawaihae, Hawaii 96743-4959 (808) 885-6688

This advertisement may be considered by residents of Hawaii, and all other states where not prohibited by law, and is not effective for any state where registration requirements have not been fulfilled.

Winterthur®
MUSEUM COLLECTION



Rutland (above): Striped fabrics of alternating wide and narrow bands of color were advocated by such designers as Thomas Sheraton, Robert Adam and George Hepplewhite as proper upholstery material for the delicate room furnishings of the Federal period. Often Federal color schemes employed two bold complementary colors as the major element in a room.



Ch'ien Lung (left): This printed taffeta echoes the delicate design of a set of valances in the "Winterthur" collection. The original taffetas were woven in China between 1740 and 1780 and were hand painted. The meandering floral design is a perfect complement to the voluptuous curves and intricate carvings on furniture in the Queen Anne and Chippendale styles.

Furniture by Kindel Furniture Company

STROHEIM ROMANN

Stroheim & Romann, Inc.
155 East 56th St., New York, NY
Atlanta/Boston/Chicago

Dallas/Houston
Los Angeles/Miami/Philadelphia
San Francisco/Troy

ARTEBELLA
PACIFIC DESIGN CENTER
LOS ANGELES (213) 657-5130

AVAILABLE IN
NEW YORK AT VLADIMIR KAGAN DESIGNS, INC. (212) 371-1512
CHICAGO AT ROZMALLIN (312) 467-6860
DALLAS AND **HOUSTON** AT WAITMAN MARTIN (214) 651-0611

SAN FRANCISCO AT CHALFONTE ST. GILES (415) 621-6901
PALM BEACH AT FRAN MURPHY (305) 659-6200
MIAMI AT E. G. CODY (305) 374-4777

ARTEBELLA *Executive*

FURNITURE BECOMES ARTE



"Positive" Collection designed by Paolo Barracchia

Li Ch'eng and Tom Lee sang the praises of the same lily pad.



Eleventh century artist Li Ch'eng and clients of Tom Lee sing the praises of the same Lee Jofa lily pads. Come with your designer to see the Lee Jofa decorative fabrics at the D&D Building, 979 Third Avenue, New York, N.Y., and in other major cities.

Lee Jofa

ATLANTA BOSTON CHICAGO DALLAS DENVER
HOUSTON LOS ANGELES MIAMI NEW YORK PHILADELPHIA
SAN FRANCISCO WASHINGTON LONDON:



CHAUMET Jeweller since 1780. 12 place Vendôme Paris Tel. (1) 260.32.82

DON 178 New Bond Street • GENEVA 2 rue du Rhône • BRUSSELS 82 avenue Louise • TOKYO Mitsukoshi • HONG KONG Dickson-Landmark.

Catalogue upon request

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

IN EARLY JAPANESE culture, dolls were made as talismans against evil, becoming more elaborate and valued in time. In addition to festival dolls and sophisticated theater puppets, many types of genre dolls were created, including those that reflect the "floating world" seen in the imagery of woodblock prints. Although dolls' costumes remain the most dramatic element, their wooden or glazed clay heads often achieve remarkable effects. A nineteenth-century samurai warrior doll appears here.



See page 102.

THE FOLKLORE of his Russian childhood, a Parisian sojourn during his early development, and subsequent residence in France have contributed to the special pictorial idiom of Marc Chagall. Whimsy, romance and innocent wonder are hallmarks of his work. The lyrical, gravity-free floating figures he favors are well suited to his circus scenes and equestrian performers, as seen in this ink and wash drawing, *L'Ecuyère blanc.*



See page 136.

CAMILLE PISSARRO (1830–1903), French Impressionist, was a patriarchal figure around whom other painters rallied for guidance. The rigor of his compositions and modeled forms of the 1860s provided catalytic examples for their work. Pissarro's own style changed at several junctures, with landscape, the rural countryside and peasants being frequent subjects. He painted many works on his trips to England. This one, dating from 1892, depicts Kew Green.



See page 137.

IT WAS THE VIEW of architect Frank Lloyd Wright that "dining is and always was a great artistic opportunity." His highly architectural chairs, evidenced in this Prairie-style slat-back model, are creations of rhythmic simplicity and integral parts of the design of each Wright house. When drawn up to the table, these high-backed chairs seem to accommodate the diners with a virtual inner chamber within the architectural space. As in all his designs Wright's philosophy of harmony is the unifying force. Walls, ceiling and furniture relate to the whole—together they speak the same language.



See page 161.



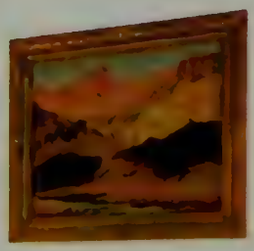
See page 164.

SCAGLIOLA is an ancient composite material of gypsum and glue that can be used for tabletops, columns and chimneypieces, or, as seen here, set into a marble base as a decorative treatment. It can imitate the surface appearance of any stone or material and receive a high polish to rival that of marble. Pliable, fast setting and adaptable to any coloration, while producing fine details, scagliola has interested Italian craftsmen since its seventeenth-century revival and perfecting in Lombardy.



See page 166.

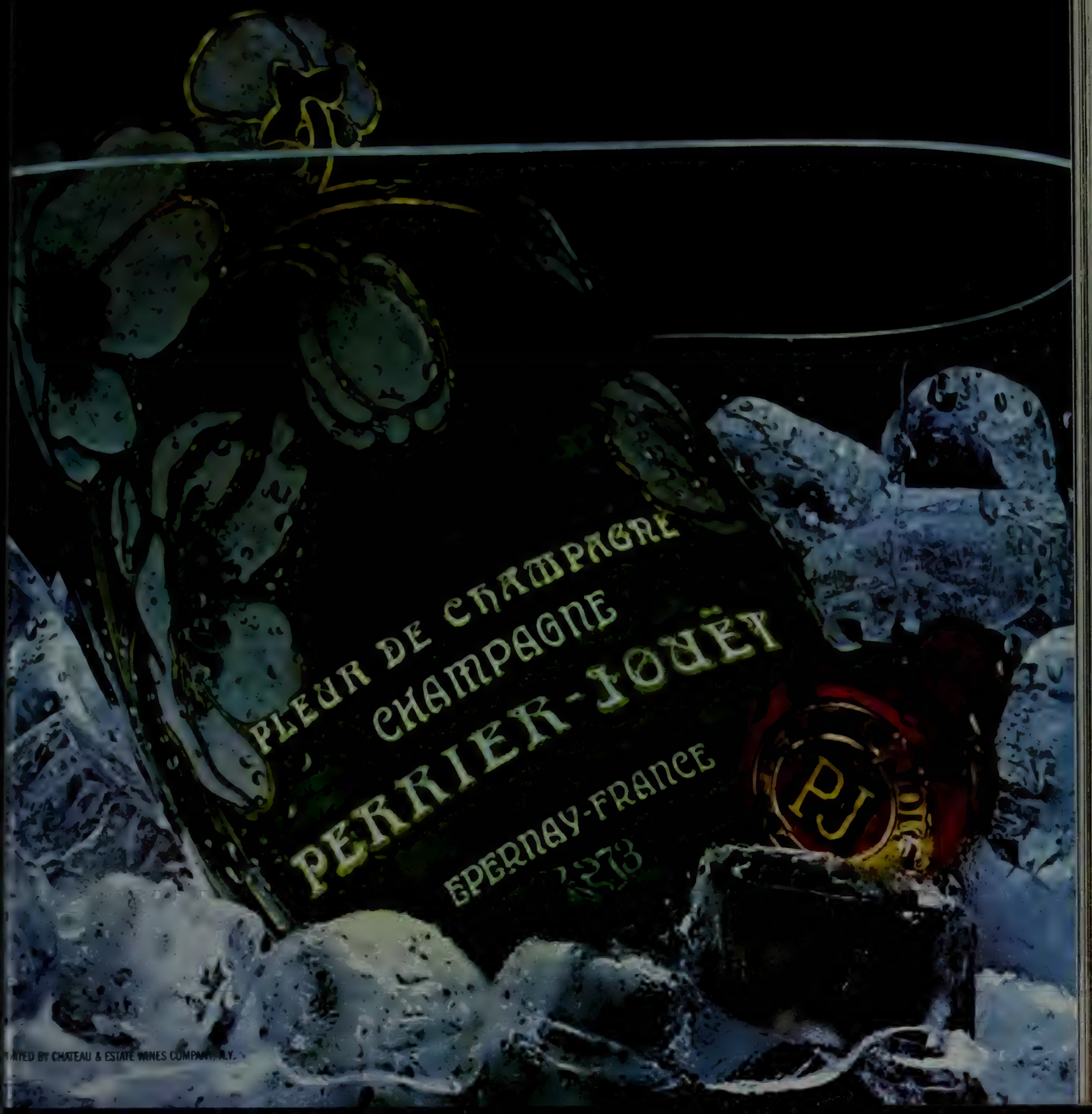
THE CYLINDER DESK is, as the name indicates, a solid cylinder-topped version of the roll-top or tambour desk. More difficult to produce than the joined slats of the tambour, the cylinder provides serviceable covering for the inner workings of the desk and is a challenge to the virtuosity of the craftsman's art. At its most flamboyant, the form is covered with decorative embellishments, but versions such as this one in the Louis XVI style are more restrained.



See page 179.

IMPRESSIONISM in America during the late nineteenth and early twentieth centuries leaned toward luminism or tonalism on one hand and intimate views of nature depicting the special qualities of local or regional landscape on the other. Art colonies mushroomed along the New England coast and in California, nurtured by artists representing eastern and western adaptations of the French style. Laguna Beach painters used colors akin to the Mediterranean-like climate, as seen here in *Palm Canyon in Twilight*, by Henri-Gilbert de Kruif, a California artist active in the twenties and thirties. □

UNCORK THE ULTIMATE.



IMPORTED BY CHATEAU & ESTATE WINES COMPANY, N.Y.



BRINA
OM
E SPRINGMAID®
SIGN STUDIO
LLECTION.
TH KODEL®

Beautiful flowers with the look of delicate, impressionistic water color art set a mood that is at once serene and inviting.

Enhancing the feel of this exceptional print is the smooth, silky touch of Springmaid Tranquility fabric, a blend of 80% Kodel® polyester, 20% cotton. This cloth, a product of the weaver's art, offers exceptional quality and superb value.

Because we care about quality and value we strive continually to create new fabrics, new patterns and new printing techniques to bring better home fashion products into your life and quality living to your home.

Quality Living... it's a Springmaid way of life.



KODEL is an Eastman Kodak Company reg. T.M.

Springmaid®

Quality Living

Springs Springs Industries, Inc., Consumer Products Division, 104 West 40th Street, New York, NY 10018



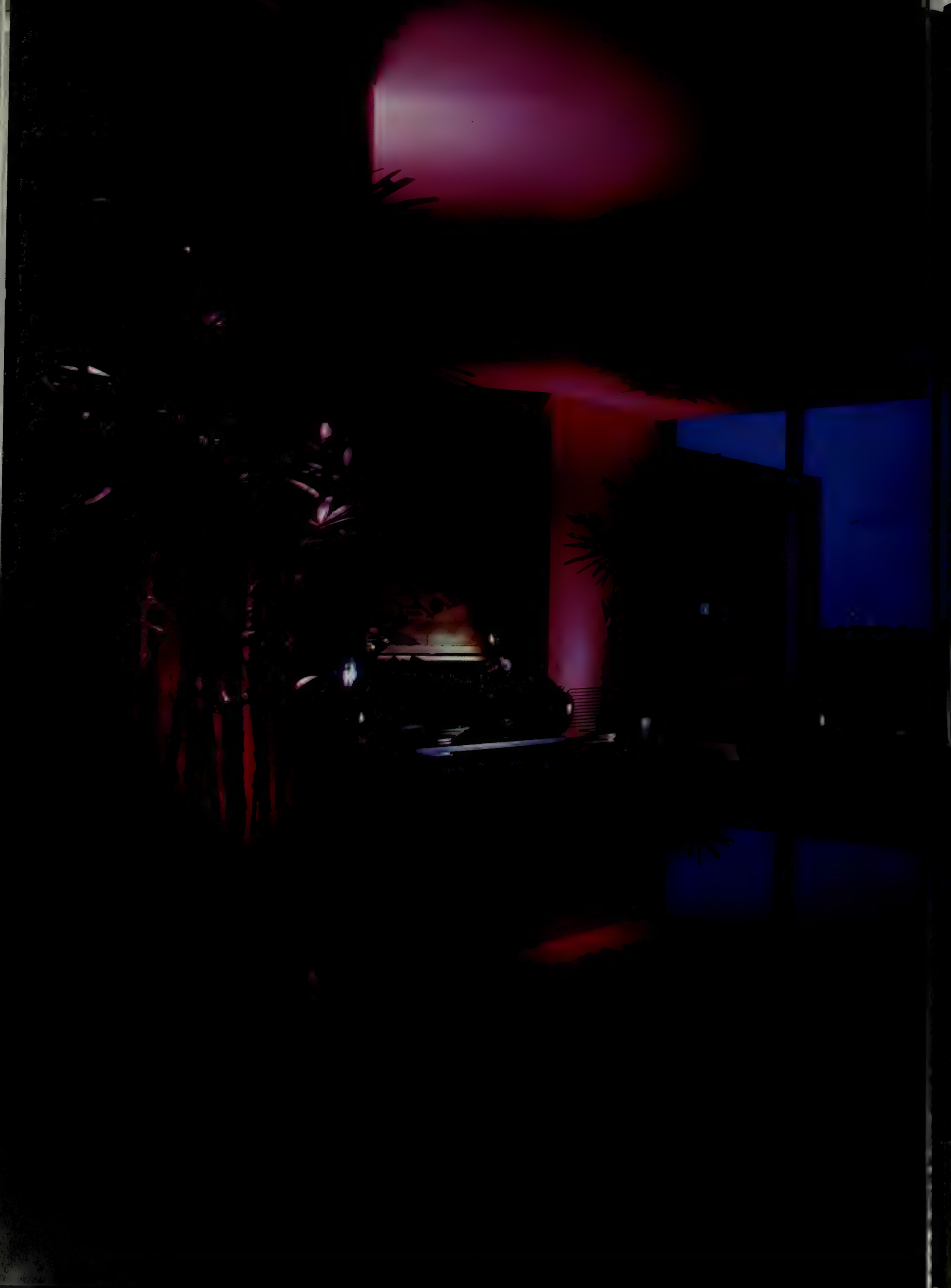
Spatial Editing

Dramatic Design for a New York City Pied-à-Terre

INTERIOR DESIGN BY ALEX R. FRADKOFF
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Alex R. Fradkoff's design for the New York pied-à-terre of Leonard Rabinowitz, a California businessman, and his wife, fashion designer Carole Little, obliged Miss Little's request for a predominantly black decor. opposite: The Living Room attests to the designer's predilection for integrating Japanese art objects with his work. The screen is ink-painted Japanese, Edo period. On the granite and mahogany table are 19th-century Japanese jars. ABOVE AND FOLLOWING PAGES: Also in the living room are a 17th-century Japanese portrait sculpture and a pair of 19th-century Japanese Shigaraki vases. The fabrics and furnishings are of the desired nocturnal hue, and certain other elements are repeated throughout—granite table surfaces and mahogany woodwork and cabinetry. Mr. Fradkoff believes in "the importance of strictly limiting the amount of color in a given space."





IF A SINGLE WORD might define Manhattan living in the early eighties, it is *edited*. New York demands almost the impossible in terms of instant decision-making. Requiring from the individual seemingly immediate responses on every level, it mandates an intelligence at all times poised, confident and quick. Such a milieu has therefore not surprisingly generated a style of interior design matching gesture for gesture the shorthand of daily existence. Alex R. Fradkoff has recently completed an apartment in the Olympic Tower, a building that is itself the suave epitome of New York's unique psychology. Because the designer's philosophy holds that an interior should complement and reconfirm the style of a structure's façade, the design not only emerges as a paradigm of Manhattan sensibility, it also establishes a close rapport with the sleek, unsentimental curtain wall now such an accepted part of the midtown skyline.

Mr. Fradkoff is clearly in his element when it comes to designing a simple coherent space with a carefully chosen, deliberately limited repertory of colors and materials. "The apartment is essentially a Manhattan pied-à-terre for Leonard Rabinowitz, a California businessman, and his wife, fashion designer Carole Little. Not that this made my job any simpler. On the contrary, I think that creating an alternative or second home is in a way more of a challenge than working on a main residence, precisely because there must be more of a concentration, an essence.

"Carole had one request—that the tone be basically black. While this isn't a color I usually work with, it fitted in with the main thrust of my point of view—a belief in the importance of strictly limiting the amount of color in a given space. So I was comfortable with this stipulation and, in fact, personally surprised that I liked the result so much. Having accepted this as a precondition, I went to work and came quickly to a single broad conclusion: The skyline would inevitably influence the design."

The designer decided that there were two factors worth noting about the view. First, it is very volatile. The constant construction of new buildings imparts an almost daily transformation, demanding a counterbalance of timelessness and serenity within the apartment. Second, the verticality of the external panorama requires a horizontal emphasis within.

"I also quickly concluded that a few important choices would have to be made and adhered to. I decided to use mahogany extensively throughout the rooms. It helps give the curved wall in the living room a sophisticated and delectable gloss. I also used it on the tables I designed for that same room, and it appears in the furnishings for the bedroom. Another material I love is granite. It has an impervious beauty I find comforting, so granite was used in the kitchen, the living room, the bedroom."

Alex Fradkoff is known as a collector of Japanese art and an admirer of Japanese culture, and a number of Oriental influences are at work in these rooms. "I believe the Japanese can teach us a great deal about adapting an ancient culture to the demands of the modern world. That's why I used black linen on the living room seating and carefully limited the range of colors. The repose and unobtrusive logic of Japanese design make it welcome in urban apartments."

Not unlike the Far Eastern civilization he so admires, Alex Fradkoff is fascinated with technological innovations—with a faint veneer of luxury. "I think the technical accessories of a smoothly working living space should be both faultlessly designed and highly advanced. A wall in the living room, for example, masks a state-of-the-art stereo system. Even in the relatively mundane areas of the house, such as the kitchen, the designer must duly provide beautifully finished working areas, with lighting and colorations as fully considered as in any other part of the residence." Mr. Fradkoff's work is rendered appealing by just this sense of the immaculate, of being inside a sleekly purring and faultless machine. Suspended above Fifth Avenue, this cocoon of confident and lustrous workmanship evokes an aura of well-being not unlike the mood of luxury and isolation pervading the interior of a Rolls-Royce. Ultimately, the ethic behind both is similar.

Mr. Fradkoff himself sums up the design. "Most important, the space itself must dictate the shape and contours of a design. There should be a tight relationship between every object, the parameters of walls and floors, and finally everything placed in the rooms. Furniture and objects should embellish the theme still further, never detract from it."

Alex Fradkoff's happy resolution of the project may be measured by the achievement of a perfect and seemingly effortless harmony.

—*Peter Carlson*

In the Master Bedroom are two small, rare, Japanese porcelain dolls dressed in silk garments and ceremonial warrior gear. OPPOSITE: One doll is 19th century and depicts the Japanese empress Jingo. COVER: The other, of the same period, preserves the vigilant mien of a samurai warrior. FOLLOWING PAGES: The dolls stand on mahogany tables with granite tops, on either side of the bed; each doll is paired with a 19th-century Japanese jar. "The Japanese can teach us a great deal about adapting an ancient culture to the demands of the modern world," the designer says, adding that the repose and logic of Japanese design "make it welcome in urban apartments."









Adaptability

A Personal Expression in a Designer's Own San Francisco Home

INTERIOR DESIGN BY CHUCK WINSLOW
PHOTOGRAPHY BY RUSSELL MACMASTERS

Interior designer Chuck Winslow fashioned an adaptable environment in his Spanish-style home overlooking San Francisco Bay. Backgrounds are purposely understated to enhance the many pieces of art that he frequently moves about. ABOVE: Graceful arches evoke a Mediterranean feeling in the Hall. The photograph is by Dianne Blell. Beyond is the living room. OPPOSITE: An avid collector, Mr. Winslow displays part of his contemporary art collection in the Living Room. Above Katherine Porter's drawing *Rocky Road* is a painting by Robert Natkin. At right is a painting by Carl Palazzolo. Sofa and chair upholstery fabrics are by Hinson. A lacquered Japanese chow table offers an exotic touch, as do the kilim and durrie rugs.

INTERIOR DESIGNER Chuck Winslow rearranges the elements of his own home constantly. He moves pieces from his contemporary art collection from wall to wall, from table to desk, as it pleases him. Books stacked on a table one day will be replaced by others the next. A luncheon table may be set before the living room window overlooking San Francisco Bay on a particularly clear day, and if the afternoon fog rolls in, the evening meal may be set in front of the hearth.

A fine line exists between houses in which the furnishings are selected in response to the owner's needs, and houses in which furnishings are selected to suit the interior designer's own scheme. Both types of interiors may be considered successful, yet the catalysts are very different. Mr. Winslow designs in the former manner. "The people who come to me want a home that thoroughly reflects their needs and tastes. So many of the interiors designers create today leave no


mexico







LEFT: In the Living Room, casual furniture arranged for comfort includes a Mies van der Rohe daybed. Floral cotton fabric on the club chair is from Cowtan & Tout; rug is cotton and linen. Above the mantel is a paper construction by Lynda Benglis. Exhibited on top of the bookcases are African baskets and part of a porcelain collection. Photographs on the shelves are by Carol Beckwith and Mr. Winslow himself. ABOVE: Placed before a window with a panoramic view of the Palace of Fine Arts is a writing table designed by Mr. Winslow, and two Italian chairs with parrot-head hand rests and lion-foot supports.

room for the resident's personality and idiosyncrasies. A room should change from day to day, because a person's needs change from day to day," says Mr. Winslow. "In my home I have total versatility. I can seat twenty-four for a formal dinner party as easily as I can seat six. Furniture should be adaptable and create an environment in which people can live completely and comfortably.

"I work very hard to make a room seem 'undecorated.' Interior design should not take itself too seriously. The experience can be enjoyable. If a designer makes it entertaining for his clients, the end result will reflect that. I like them to be involved in the entire creative process, and when a project is completed I encourage them to breathe their own life into the home—and mess it up a bit. I prefer to work with people who are concerned enough about their home to put in some of their own time to make it successful."

Like many interior designers today, Mr. Winslow designs furniture. And recently he has begun designing pieces to be manufactured for the home furnishings market. His thoughts on furniture design reflect





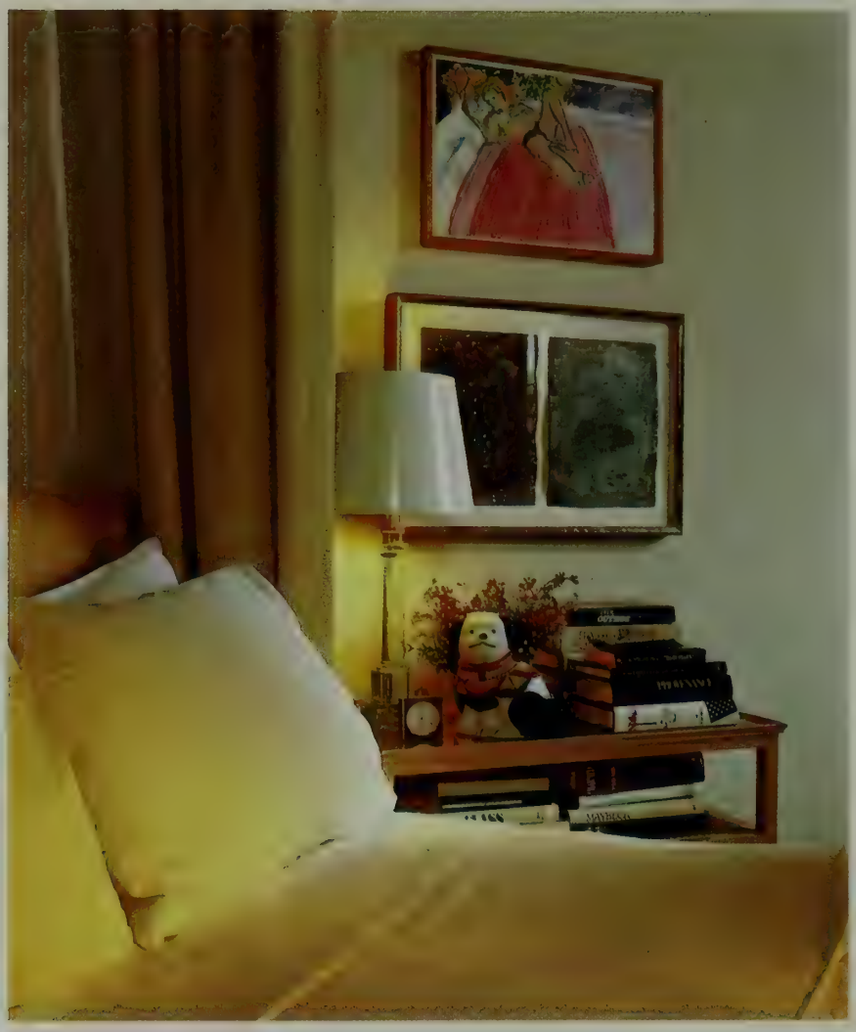
ABOVE: The focal point of the Breakfast Room is a large acrylic crayon and watercolor work by Bill Sullivan of artist Delia Doherty, whose own work appears in the dining room. The understated table and chairs illustrate the designer's belief that "it is important to play down furnishings, if art is to be as dominant as it is in my home." RIGHT: In the Dining Room, Swedish pine chairs surround the marble-top octagonal-based dining table. An antique pine workbench set against the glazed wall serves as a sideboard. Multihued draperies are of printed cotton the designer acquired in Spain. The painting is by Delia Doherty.

his understated approach to every aspect of his field: "All designs are derivative. I think that a person who tries to reinvent the wheel will get into trouble, but, if he takes a good design and adapts it to a specific situation or circumstance, the piece can be perfect. It is difficult to come up with a totally new concept. It's really a matter of putting good, straightforward elements together and making it all work for a specific individual."

For his own home, in which contemporary art plays such a vital role, Mr. Winslow selected casual furniture and understated fabrics. Two characteristics are shared by all the pieces: They are designed for comfort, and they are designed for versatility. "You must be careful to play down the furnishings, if art is to be as dominant as it is in my home," says the designer. "The fabrics I selected are more important for texture than for color or pattern. And because I move the art around so often, it is even more important that all of the backgrounds remain understated."

His interest in collecting art began when he received a Giacometti print from his parents on his sixteenth birthday. Later he was given a small





ABOVE AND OPPOSITE: Soft tones and textures, and simplified furnishings, emphasize the artworks in the Master Bedroom. Near the bed, a drawing and the painting beneath it are by Carl Palazzolo. A Japanese folk art dog is set on the bedside table. Draperies of Siamese silk and a headboard upholstered in Madagascar cloth are from Hinson, as is the silk cushion on the ebonized and gilded Regency armchair. The crest rail is adorned with a carved crocodile. The pine chest of drawers is 19th-century English. Manuel Neri's lifesize plaster figure of a woman is reflected in a large mirror between the French doors.

Matisse drawing. From this auspicious beginning, the designer became interested in contemporary art. "After I have spotted good young artists and purchased their works, I derive a vicarious pleasure from seeing them achieve success. Fortunately, those whose works I own have received a good response. You develop a critical eye after studying contemporary art over a long period of time." Works of three artists make up the major part of Mr. Winslow's collection—Katherine Porter, Carl Palazzolo and Bill Sullivan. He follows their progress closely and has seen their personal styles evolve and strengthen over the years.

The designer enjoys creating suitable backgrounds for art, as well as teaching new collectors how to view the work of young artists. "If someone is planning to collect the work of a particular person, it is important to see the evolution of his or her style. Consistency is a significant factor. If I look at ten paintings by an artist, and only one is very good, I know the painter has a long way to go. In the end, people should purchase only art they especially love. If they enjoy a piece and it looks wonderful in their home, they have nothing to lose. And if it should happen to appreciate in value, that's an extra bonus."

Chuck Winslow feels that a home should function to serve the needs of its occupants, whether they live formally or informally; whether they surround themselves with prized antiques or with casual furnishings. And he believes it is equally important that the elements not be static. Furniture and accessories should be moved about as guests come and go, as the seasons change, or at the owner's slightest whim. □

—Cameron Curtis McKinley





Improvisation

Diana Phipps's Inventiveness Revealed in Her London Home

INTERIOR DESIGN BY DIANA PHIPPS
PHOTOGRAPHY BY DERRY MOORE



In applying her unconventional design talents to her present London house, Diana Phipps created an aura of period opulence—and surprises. OPPOSITE: The designer covered the walls of the Entrance Hall with cotton denim and painted the staircase to simulate maple and mahogany. She cut the large portrait, probably Irish in origin, to fit along the stairway wall. ABOVE: With its comfortable seating and book-filled shelves, the Living Room conveys a 19th-century atmosphere of warmth and relaxation. Portrait is by Sir Henry Raeburn.

THE GRAND EFFECTS of nineteenth-century opulence in Diana Phipps's designs are achieved with furniture old enough to be interesting, but not so old that the designer does not feel free to play about with it—with bolts of fabric, staple gun, glue and paint. This has nothing to do with accepted methods, everything to do with common sense and invention. She does the work herself, so shortcuts are important. With a lick and a promise, and sometimes a prayer that it won't all fall down, she manages what others would call "improvisations" or "making do." She prefers to call it "messing about," and her book, *Affordable Splendor*, tells how.

Mrs. Phipps recently finished the interiors of the London house she



moved into four years ago, and it is, like her previous home (see *Architectural Digest*, January/February 1976), both lavish and comfortable. Each room reflects the thought she gave as to exactly how it was to be used. She likes to read in the bath, so there are bookshelves conveniently placed; she likes to use her bedroom as a morning sitting room, so her telephone and desk are there. She finds dining rooms a waste of space, or worse, a portent of social disaster if no one is there for dinner. Hers, tented with striped sheeting and enriched by mirror upon mirror, is open to the hall, where a small table and banquette are good places to fling a coat or set down parcels. Because she likes the challenge of very small spaces, she made

ABOVE: The Living Room illustrates the designer's concept of "arranging a house." She built the banquette herself and upholstered it in velvet "the color of old-fashioned roses." The walls were covered in burlap by Mrs. Phipps with the help of a staple gun. Between the windows is a portrait of the designer by Mati Klarwein. OPPOSITE: The tented Dining Room, with mirrored wall and shutters, and a banquette piled with pillows, conjures up intimations of seraglios for Diana Phipps. In the mirrored wall is a fireplace she converted to an indoor barbecue



Her great pleasure is to find
old things in a house; her great talent is to make
everything else look antique.



a guest bedroom on a large stairway landing. A railway sleeping compartment was the model for fitting a bed, a desk and other furnishings into a seven-by six-foot space. A shade over the windowed door of the tiny walled room provides privacy.

She tackles every room within a framework of good clear thinking, then dresses that up with romantic justifications. She likes tenting rooms with fabric, finding it the easiest way to cover surfaces, and thoroughly enjoys the associations of tents with seraglios and nomads on the move. Or she places new fabric directly over what's already there, as she did in the living room, bedroom and bath, without stripping down to bare plaster. "It's easier that way," she says,

ABOVE: Mrs. Phipps's Office, unusual by traditional standards, with a sleeping loft reached by ladder, has diverse cupboards and shelves she painted to resemble walnut, and jute floor covering. OPPOSITE: The designer swathed the generous Bath, reminiscent of a sitting room, in a Javanese batik. Framed mirrors function as closet doors, while storage compartments are masked by fabric. The moldings, bath surround and window frames were painted by her to replicate maple and mahogany. Victorian pottery dogs guard a large Tz'u Chou vase.



further justifying her unorthodox method with the notion that future generations will have a wonderful time discovering all those hidden layers—just as she once scraped too deeply at the paint on one of the castle walls of her youth and found a forgotten fresco buried beneath it. Other large surfaces and moldings are cleverly painted to simulate wood and marble. These aren't just excuses for taking the easier way out. Diana Phipps has the supreme ability to build dreams out of what is possible. She doesn't waste time thinking about what would be ideal, but starts working with what she has or can find. China, glass and chairs are usually mixed, rather than in sets. "They're like friends, and should be collected singly and lovingly, not in large groups," the designer says.

She prefers making rooms look old; for her, it's an easier effect to achieve than making them look new. Her great pleasure is to find old things in a house; her great talent is to make everything else look antique.

All rooms deserve her affection, because even the most undesirable



give her the pleasure of thinking how she would change them. To her, talking and thinking about "decorating" is a bore, and she winces at words like *life style* and *ambience*. What she really likes are rooms where people have had the courage, and almost the audacity, to suit themselves. She says, "Anything purely original is just bound to be exciting and very dynamic."

For her next project, the indefatigable Diana Phipps would love to transform a mobile home into a gypsy caravan with *faux*-mahogany and carpets, but wonders if the tenting would collapse as the thing rattled down the highway.

She is working on a show for television that perhaps will show how half-a-dozen completely different

ABOVE AND OPPOSITE: The Master Bedroom, which also serves as a morning sitting room, exemplifies Diana Phipps's warm and imaginative style. The Sheraton-style gilded mirror above her desk reflects an ornate bed softened with *broderie anglaise*, which lines the canopy and bed drapery. Paisley cotton was used for the headboard, the bed drapery and the trim beneath the ceiling moldings. A Chinese embroidered shawl is draped over the round bedside table, a Moroccan one over the adjacent chair. The painting of olive trees is by Mati Klarwein; below it, a Goya print



rooms could be done inexpensively, and says, "It would be wonderful if all my work started going wrong while the cameras were turning. People are afraid to try new things because they don't realize how easy it can be to put mistakes right again. A little more work, a bit of glue and a dab of paint can do almost anything."

Her assets include being good with her hands and having a sense of humor when things go wrong. Another is being able to see instantly how a room should look, and then working fast to create that vision before it fades. Things always turn out just as she saw them in her mind. She can swoop through junk shops in minutes and gather up all the best objects, anything that might be useful in the next twenty-five years. Finding room for it all is another problem. The cellar door barely opens, and under every table there are surprises. Lamp bases, paint, railings are all hoarded in the hope that she'll remember where they are when she needs them. "Messiness can be a definite asset," says Diana Phipps. □

—*Elizabeth Lambert*

Antiques: Pictured in Stone

The Opulence of Pietre Dure Imagery

ON THE VIA DEGLI ALFANI in Florence one of the least-known Renaissance treasures survives. All but forgotten in its third home in that Italian city of many-colored marbles is the *Opificio delle Pietre Dure*—a continuing legacy from the Medici princes that rivals the treasures of the legendary Ali Baba. Jasper, topaz, agate and amethyst, carnelian, obsidian and lapis lazuli—all the mystical stones of the ages are there in abundance. For in the *opificio*, or workshop, the wondrous pictures in stone, known as Florentine mosaics, or *commesso di pietre dure*, have been made in the same manner since 1580.

In the High Renaissance of the sixteenth century, the grand duke Francesco I de' Medici, a passionate cultivator of the arts, realized the potential of the marbleworkers' craft and established in his own palace a special workshop for the finest stone craftsmen of Florence. Enlightened Medici patronage, which had fired the conflagration of creative change—the Renaissance—founded a distinctly Florentine art form that was to be little changed over the centuries.

To ensure the steady and exclusive supply of dazzling colored ornaments, jewelry, medallions and panels for architectural interiors, the stonecutters of the workshop were soon moved to, and made part of, the Grand Ducal Works at the Uffizi. In that environment they were elevated to the level of artists, because of the extremely high quality of their work.



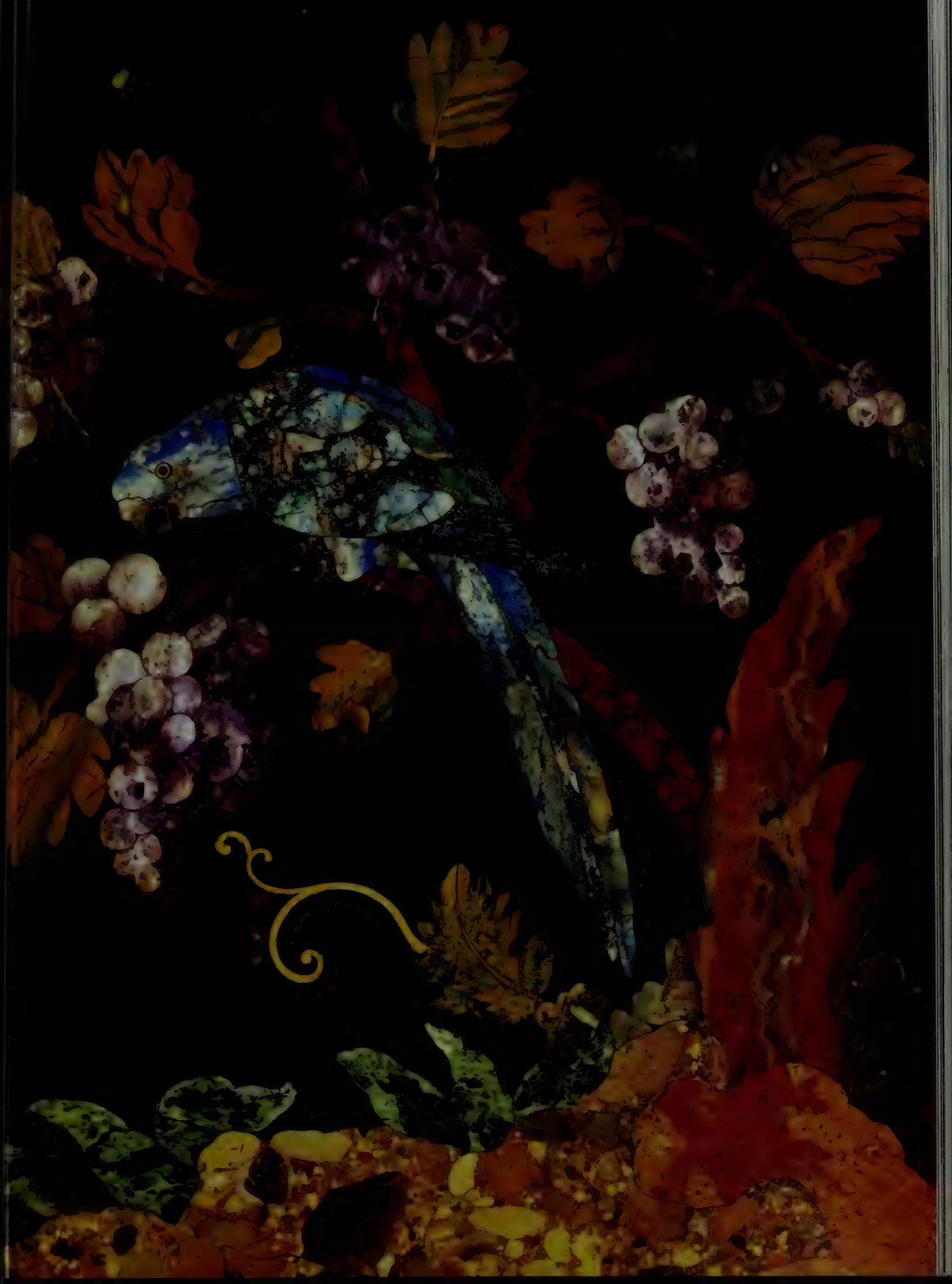
MARY E. NICHOLS

ABOVE AND OPPOSITE: *Secrétaire à abattant*, Nicolas Petit, French, Louis XVI, circa 1775. Satinwood, mahogany, bronze, lapis lazuli and amethystine quartz; 55" high x 25" wide. The center fall front bears a *pietre dure* panel featuring a lapis lazuli parrot perched on a grapevine eating grapes of amethystine quartz. Petit, a *maître ébéniste* known for his classical, restrained style, fashioned this piece with diverse mounted 17th-century Italian plaques. French & Company, New York.

In their search for an opulent image for posterity, the Medici began construction in 1605 of a family chapel to celebrate the dynasty's greatness in a manner unequaled in all of Europe. The result was to be the masterwork of the *opificio* and took more than two hundred years to complete. In this chapel, the *Cappella dei Principi*, the octagonal interior is finished with warm, finely worked marble and precious stones. Soft light filters from the cupola of the domed ceiling and plays across the smooth surfaces of porphyry sarcophagi, bronze statuary, and *pietre dure* coats of arms representing the sixteen principal cities of the duchy. They glow as though individually lighted with some hidden flame. This timeless monument expresses in hushed tones the strength and genius of the family that fostered an epoch.

The impact of this grand monument had a staggering effect on visitors to Florence on the Grand Tour, who were often unprepared for the decorative vitality of this art form. Everyone who saw the vivid *pietre dure* compositions wanted an example as a memento of the visit and the excitement of the discovery. Answering this demand turned the *opificio* from a capricious Medici indulgence into a profitable venture for their inheritors, the dukes of Habsburg-Lorraine, on the via degli Alfani.

John Evelyn, the well-known seventeenth-century diarist, wrote, after seeing the Uffizi workshop on the Grand Tour, how impressed he was by such "divers incomprable tables of Pietre Commessa *[sic]*, which is a marble ground inlayd with several sorts of marbles and stone of divers colours, in the shape of flowers, trees, beasts, birds & landskips like the natural." Evelyn purchased a set of





...mosaics of astonishing beauty, to be mounted on the finest court furniture.





OPPOSITE AND ABOVE: Cabinet, attributed to Domenico Benotti, Italian, 17th century. Ebonized oak and pine, gilt bronze, lapis lazuli and other semiprecious stones; 89" high x 45" wide. This rare cabinet is unparalleled for the number and quality of *commesso di pietre dure* plaques. The most important of these are the pair of *vedute*, which show Florentine scenes: the Piazza della Signoria and the Medicean Villa La Petraia. Hempson, London.

LEFT AND ABOVE LEFT (detail of side panel): *Cabinet*, Italian, circa 1615. Palisander, ebony, gilt bronze, lapis lazuli and other semiprecious stones; 24" high x 38" wide. Typical of early-17th-century *pietre dure* pieces is the setting of colored stones into two different grounds. This early cabinet, with stones set into alabaster and *paragone* marble, was made in Florence, in the workshops housed in the Uffizi. Colnaghi & Co., London.





FELICIANO



FELICIANO



FELICIANO

ABOVE AND ABOVE RIGHT: *Cabinet*, Adam Weisweiler, French, Louis XVI, circa 1780. Ebony, bronze-doré, marble, pewter and various semiprecious stones; 51" high x 30" wide. Weisweiler was one of the most distinguished German craftsmen to become a *maître ébéniste* in Paris. Here, *pietre dure* panels of floral, figurative and landscape imagery counterpoint delicate mounts and slender tapered legs that give the piece a light, almost fragile appearance. These are characteristics of this master's classical style. Dalva Brothers, New York.

OPPOSITE AND ABOVE: *Jewel Cabinet*, Italian, circa 1670. Ebony, gilt bronze, rock crystal, lapis lazuli and other semiprecious stones; 86" high x 49" wide. Mounted in gilt bronze, with statuettes and a crowning clock with a lapis lazuli dial, is an intricately worked *stipo*, executed at the Opificio Fiorentino for Ferdinando de' Medici. The central motif, flanked by other minutely detailed *pietre dure* scenic panels, is on a pulley and lowers to reveal a mirrored space for jewels or a crown. L'Antiquaire, New York.

nineteen similar mosaic panels, which, upon his return to England, he had mounted on a cabinet similar to those he had seen in Florence. It is now appreciated as a forerunner of a type of English decorative cabinet.

More influential than the writings of Evelyn and the legions of Grand Tourists was the patronage of Louis XIV in bringing *pietre dure* to the court and style center of western Europe—Paris. He imported Florentine craftsmen to create their stone pictures in his fabled Gobelins Manufactory. There they fashioned mosaics of astonishing beauty, to be mounted on the finest court furniture at the height of the Baroque style.

A revival of mosaic decoration on French cabinetry during the reign of Louis XVI produced many resettings of *pietre dure* panels in simpler, more Neo-Classical style. So great was its appeal that another attempt to establish a French workshop was made by that extraordinary patron of the arts the duc d'Aumont. On a pair of superb cabinets he commissioned in 1767 from the *mâitre ébéniste* Joseph Baumhauer are no less than fifty small Florentine-style mosaics with birds and flowers. Each small rectangle of black Flanders marble blazes with inlaid images of brightly feathered exotic birds on realistic olive, plum and cherry branches. The stones depict the sheen of the leaves and contrasting barklike stem so perfectly that touching does not always convey the sense that this is stone. With flower motifs like Dutch still lifes in miniature, the artistry in selecting and assembling stones for line, color and texture is perhaps at its most splendid.

In England, however, the most outstanding cabinet of the same period, designed by Robert Adam for the duchess of Manchester, displays early landscape mosaics. Aglow with warm earth tones, the *pietre dure* depicts the classical ruins and rolling hills of Italy, utilizing the subtlety of tonation found in pale onyx to impart aerial perspective to the view. Even shadows are incorporated by the natural coloration of the stone.

Though *pietre dure* was never an inexpensive decoration, it is a lasting one. A number of these early mosaics survive, along with the Medici chapel, providing a clear picture of the brilliance and decorative force that patronage and dedicated craftsmanship produced. These masterpieces magically transport the viewer back to Renaissance Florence and the splendor of the Medici court. □

—William Ezelle Jones

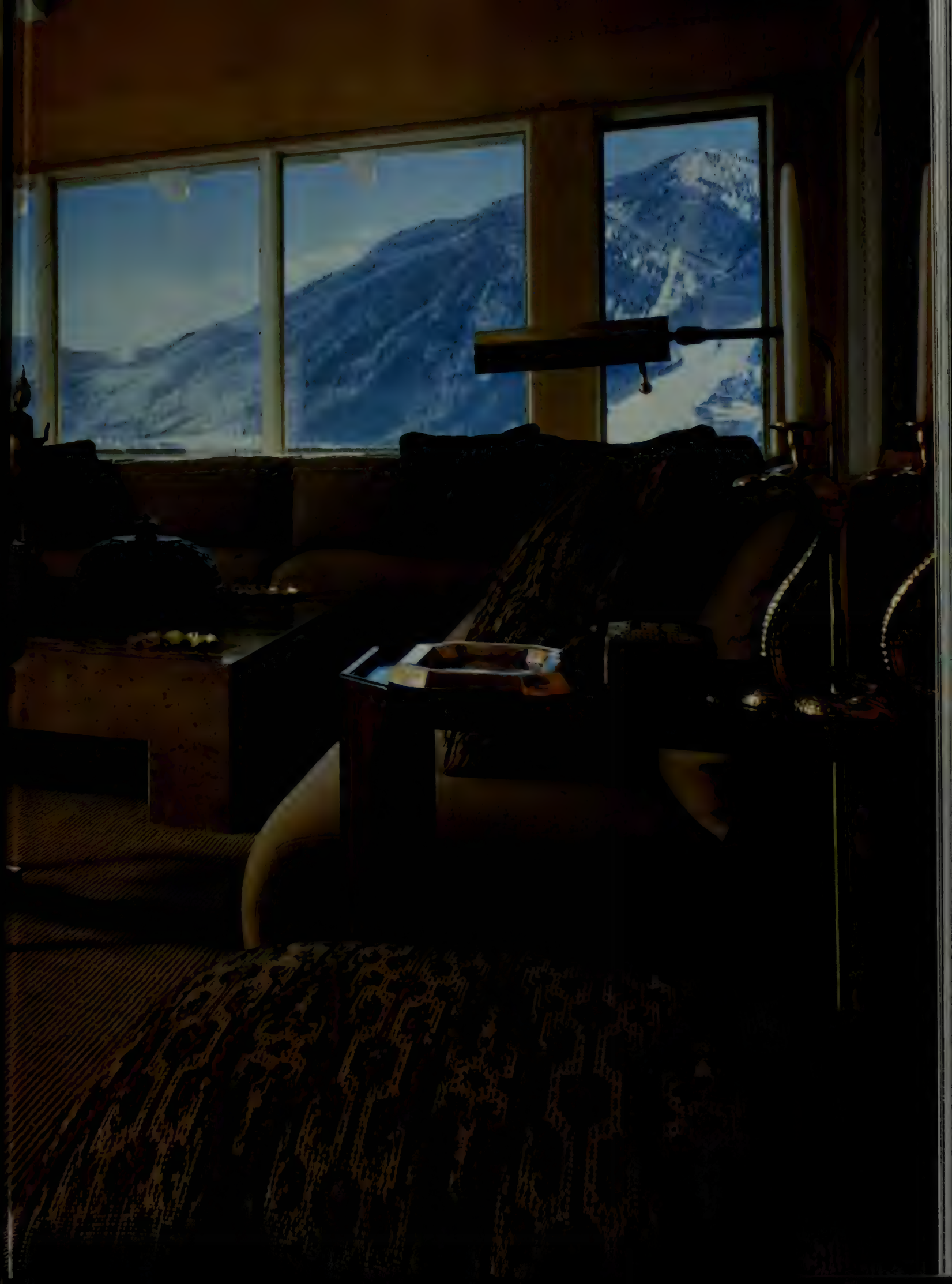




Skiing Haven

The Challenge of Simplicity, in Aspen

INTERIOR DESIGN BY KALEF ALATON, ASID, AND JANET POLIZZI
PHOTOGRAPHY BY MARY E. NICHOLS





Kalef Alaton and Janet Polizzi tailored the interiors of a winter home in Aspen to the owners' priorities of comfort, simplicity and practicality. PRECEDING PAGES: The warm, easily maintained Living Room décor invites after-skiing relaxation. Pillows covered in raffia, mementos of the residents' recent trip to Indonesia, punctuate the neutral color scheme. ABOVE: In the Dining Room, all elements contribute to an effect Kalef Alaton says is "intended to complement the whiteness of the snow outside." Furniture in both rooms was designed by Kalef Alaton and Janet Polizzi and upholstered in wool flannel from S. Harris & Company. Sisal rugs and Hinson & Company wallcovering are from J. Robert Scott.



"WE HAD TO USE RESTRAINT and not add too many details," says Los Angeles interior designer Kalef Alaton. "The owners of the home are avid skiers and they want an easy-to-maintain residence, suitable for entertaining. They hope that by simply adding flowers, candles and a few carefully chosen personal items, they can feel at home for the four months they live in Aspen."

Kalef Alaton and his partner, Janet Polizzi, had previously designed the owners' Park Avenue apartment and their homes in Beverly Hills, and Marbella, Spain. Years of collaboration had established basic design guidelines, yet the Aspen project posed new objectives—comfort, practicality and simplicity.

The designers began by completely renovating the five-year-old house. Dark beams were painted white, pine floors added throughout, and the living room windows enlarged. Special moldings accommodate indirect lighting. "Before a house is actually restructured, we've taken it apart in our minds and built it all over again," explains Janet Polizzi.

The site of the home, against an angular mountain slope, ensures the residents' privacy, while the style of architecture and the use of cantilevered decks emphasize the sense that the house is suspended high above the town. The designers extended the lower level by transforming the basement area into a library. This space had never been used before, because of several protruding boulders. These were covered with stepped platforms and cushioned to form seating areas.

Based on prior experience, the designers anticipated one addition before the plans were drawn: "The residents have a penchant for dramatic baths and lots of closets," says Kalef Alaton. Accordingly, an upstairs bedroom was converted into a spacious master bath.

The structural alterations had the added advantage of creating areas for displaying artworks the residents had acquired on a trip to Bali and Indonesia. Among other favorite pieces, eight large wheels, originally used to crush sugar cane, were sanded, refinished, and stacked in front of the house as sculpture. Later the designers disassembled the configuration and used two of the wheels as pedestals for the library desk. "We based our color scheme on the shades found in all the different objects," says Mr. Alaton.

Though the residents preferred white for the living room and dining room upholstery, camel tones proved more practical. Similarly, woven raffia wallcovering and sisal carpeting offered natural color and easy upkeep. The house projects a sophisticated mood, yet lends itself to relaxation after a day of skiing. "In



the evening, when the candles are lighted and the fire is burning, the room becomes very golden," says Kalef Alaton. "The interiors were intended to complement the whiteness of the snow outside."

"The owners wanted a very non-Aspen style," says Janet Polizzi. Consequently, many features traditionally associated with a winter resort home are absent from this project. For example, instead of large fireplaces dominating the major rooms, the floor-to-ceiling fireplace separating the living room and dining room was narrowed, and mirror was added above the mantel to enhance the feeling of lightness. The selection of art illustrates the concept that rustic accents are not always necessary to effect a casual setting. "Inside, the residents surround themselves with things they enjoy," Kalef Alaton explains. "When they look out the window, there's no doubt they're in Aspen."

One of the rewards of exploring the possibilities of simplicity was working with owners who understood and contributed to the venture. During the year it took to complete the Aspen house, the residents made five trips to observe its progress. "Even when we're not working with them on a project," says Kalef Alaton, "the topic of conversation is always design." □

—Lucinda Irwin Smith





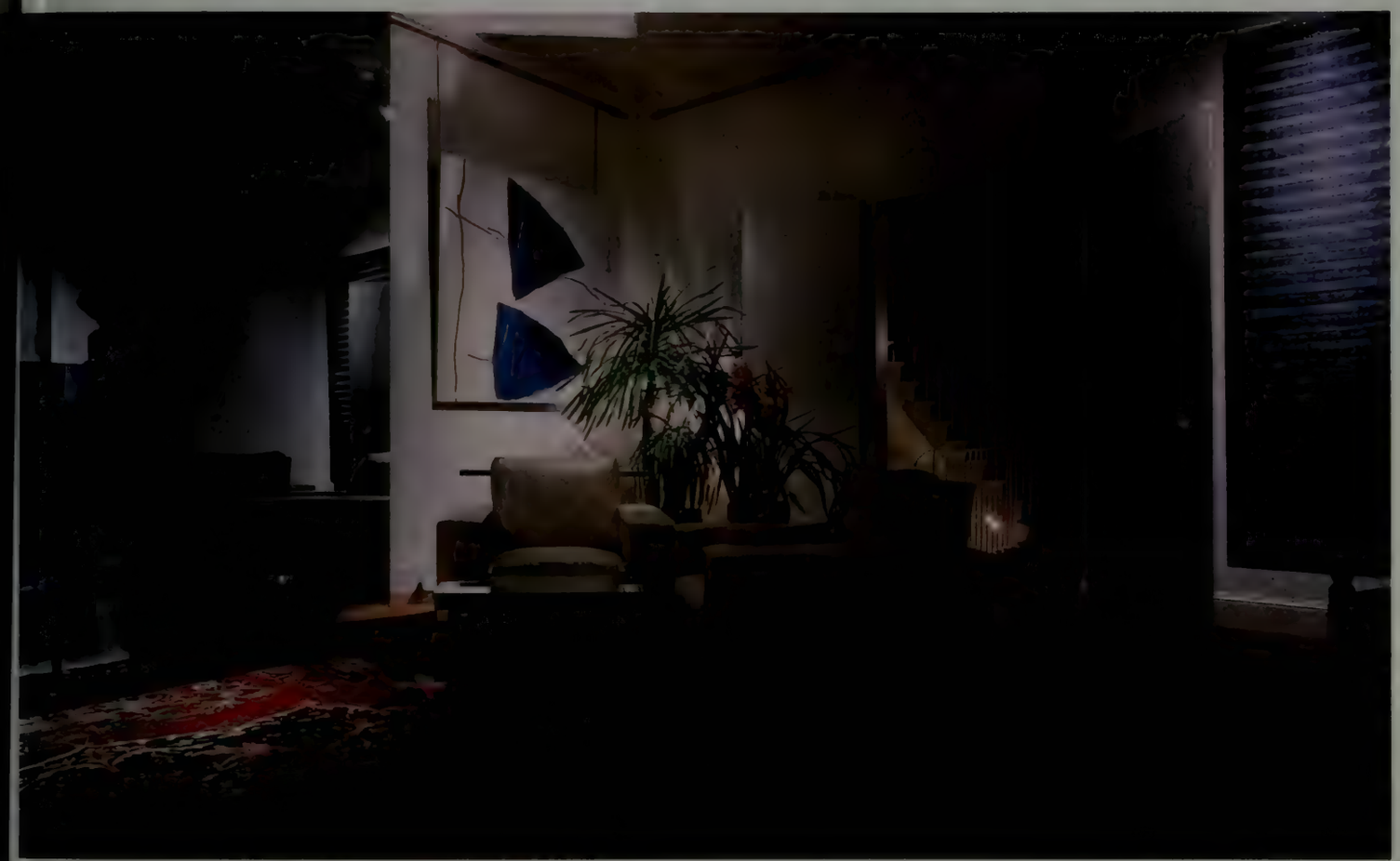
LEFT: The Master Bedroom exemplifies the crisp, clean design concept. Striped linen fabrics are from J. Robert Scott. ABOVE: The designers converted a former bedroom into a spacious Master Bath. As the bronze sculpture of a woman and two wooden Buddhist figures reveal, the mountain setting had little influence on the choice of artworks. The residents like to "surround themselves with things they enjoy," says Kalef Alaton. "When they look out the window, there's no doubt they're in Aspen." Pine adds a light, airy quality.



The Collectors: Communicating a Love for Art

Mr. and Mrs. William L. Beadleston in Manhattan

INTERIOR DESIGN BY GILLES SAINT-GILLES, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE

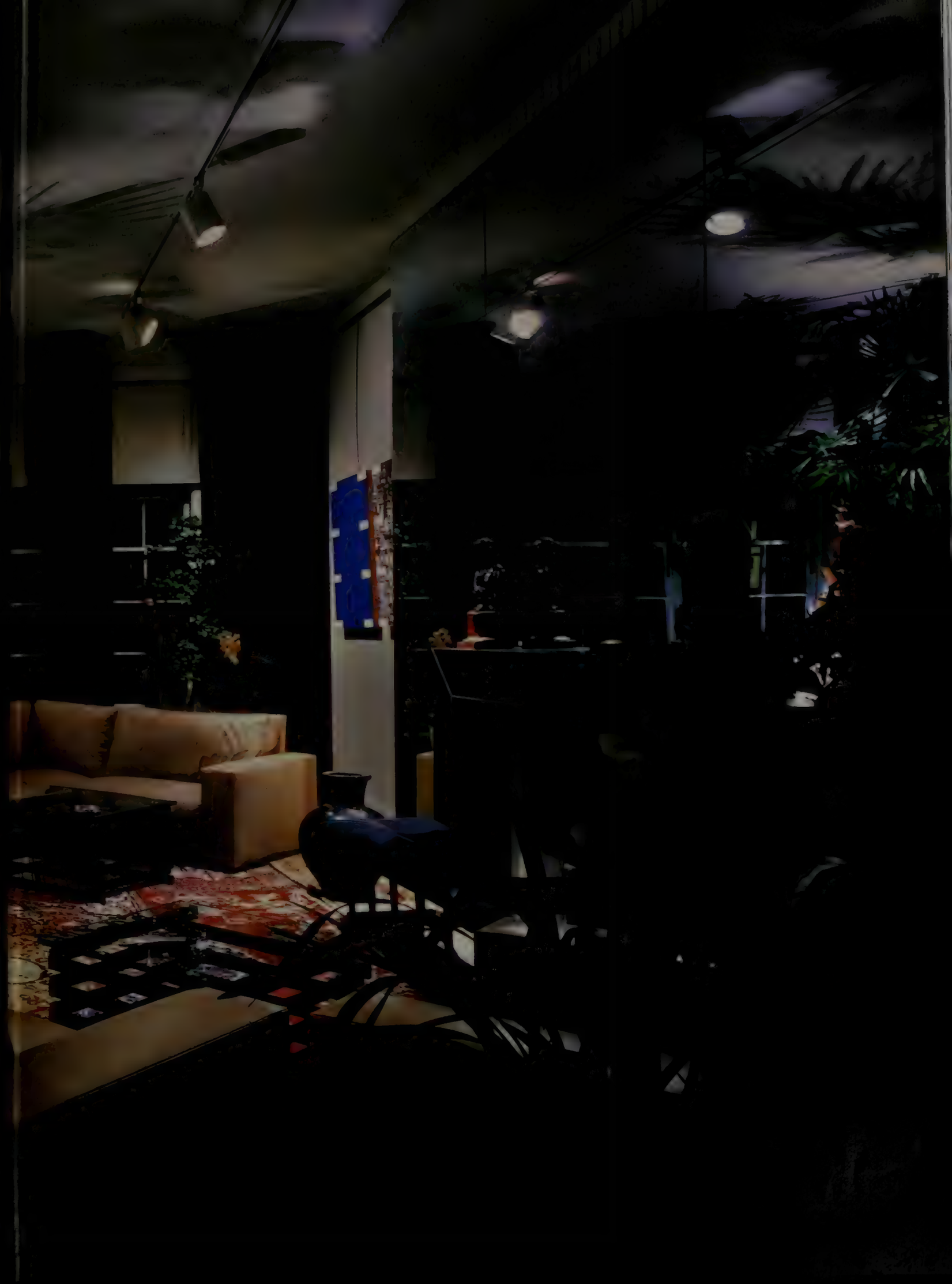


OPPOSITE: Houdon's *Diana* graces the Entrance Hall of Mr. and Mrs. William L. Beadleston's five-story Manhattan brownstone. ABOVE AND FOLLOWING PAGES: Vibrant contemporary paintings dominate the Living Room: An untitled work by Ray Parker near the mirrored fireplace wall; *Katherine*, by Sean Scully beside the doorway; David Hockney's *Christopher Isherwood and Don Bachardy* filling a long wall; and *One and One Series: For Catherine*, a two-panel work by Gordon Hart near the windows. Sculptures include bronze busts by Boizot on the mantel and a Jean Arp bronze torso near the steel window screens. Designer Gilles Saint-Gilles created the furniture in leather and painted steel. Flemish armchairs, circa 1680, rest on the large Heriz silk carpet, circa 1800.

"TRUE INVOLVEMENT with a painting must be total and thrilling," says William L. Beadleston. "There is an insanity, a passion, that electric quality of greatness, in each life-enhancing love affair with a work of art." The collector's five-story Manhattan brownstone is packed with color and quality. For each new acquisition he pursues an intensive mental training program of complete commitment to the work. Then, spiritually and intellectually enriched, he prepares for the next encounter.

Many a painting in the Beadleston collection makes way for another because of this philosophy. Mr. Beadleston and his wife, Princess Marina, whose Romanov family fled the Russian Revolution, feel that although art ennobles the possessor, this state of grace should be shared, and no work should be forever imprisoned by any one person. They









ABOVE: An array of Romanov family memorabilia rests on a tabletop in the Dining Room; Mrs. Beadleston is the great-grandniece of Czar Nicholas and Empress Maria Feodorovna of Russia. Included are 19th-century French and Russian portrait miniatures and a Fabergé cigarette case inscribed to the empress. The painting is Chagall's *L'Ecuyère blanc*. RIGHT: In the Dining Room, luminous works by modern masters are displayed in a traditional context. From left, *Madame Massonie*, 1870, by Renoir; *Tête de femme*, 1900, by Picasso; and *L'Eglise de Kew*, 1892, by Pissarro.

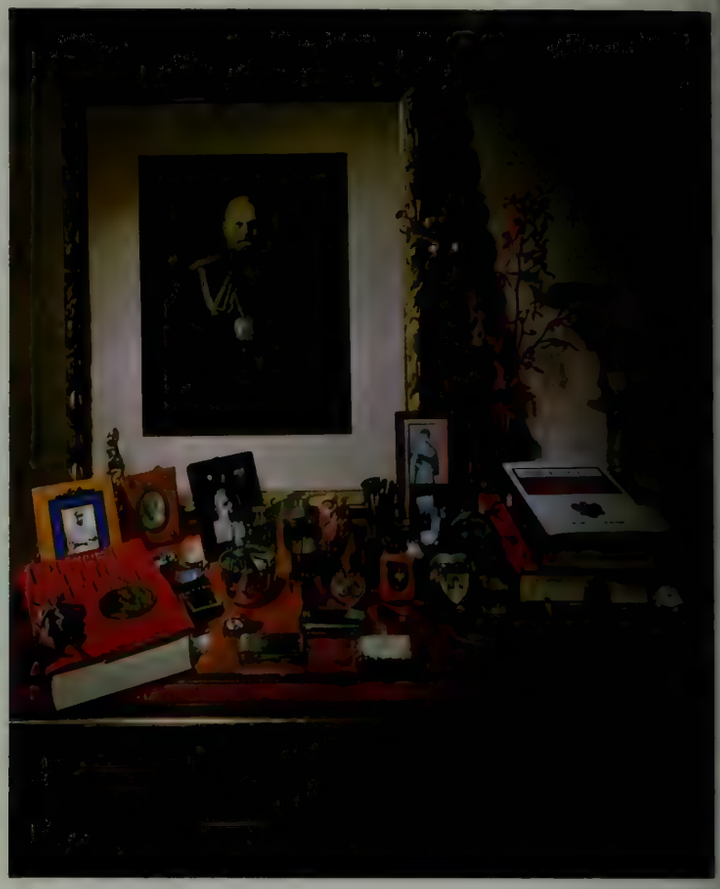
treat their paintings like important visiting friends who make their mark and move on. The artworks have proceeded to the Louvre, the Art Institute of Chicago, the California Palace of the Legion of Honor and Pasadena's Norton Simon Museum of Art, as well as museums in Tokyo, London, Boston and Fort Worth. And the collectors enjoy a sense of welcome when they visit their once-owned originals. They also are pleased to find an intense bond of shared understanding with the curators, new owners, or others who truly comprehend their paintings.

The current Beadleston collection encompasses an enlightened range, showing even a penetrating appreciation of pre-Columbian art. In the sitting room, seventeenth-century Moghul miniatures are juxtaposed with Monet's radiant *L'Escalier à Vetheuil*, a painting chosen in 1882 by Mary Cassatt for her brother Alexander's collection; its companion piece is exhibited at the National Gallery of Art, in Washington, D.C. Across the corridor, art by Richard Diebenkorn, Mark Rothko and Clyfford Still suggests fertile minds and colorful imaginations busily at work. Says Mr. Beadleston: "Sometimes I want to converse with Rembrandt, sometimes with Picasso—just as sometimes I yearn for Bach and sometimes I feel drawn to Mozart. Like music, visual art does not concern language, but is a coequal form of communication, dangerous to limit to words unless you happen to be a poet coequal with the artist."

Mr. and Mrs. Beadleston view the interior designer's art as one that must make obeisance to each facet of their collection, and they feel a responsibility to present these works with care. He says, "Nothing must disturb the power of a painting to communicate its urgent mystical quality to







ABOVE LEFT: Bookshelves in the Library house the Beadlestons' extensive collection of books on art. Antique furnishings—a refectory table and an armchair, both Italian, circa 1600—are used for work and study. The marquetry panel, circa 1700, depicts Leopold I, emperor of Austria. ABOVE RIGHT: a Louis XVI table in the Study holds a collection of 18th- and 19th-century French and Russian objects, including picture frames, some by Fabergé, containing photographs of Mrs. Beadleston's imperial Russian ancestors; the large portrait is of Alexander III. OPPOSITE: A wall in the Study is given over to Hockney's *Portrait of an Artist*. The table is Louis XIII, the chairs Louis XIV. FOLLOWING PAGES: Paintings displayed in the Study are, from left, Léger's *Les Trois Femmes au bouquet*, 1922; Manet's *Tête de chien 'Bob,'* 1876; Pissarro's *Vue de Berneval*, 1900; and Sisley's *Chantier à St. Mammes*, 1885. A 19th-century Tabriz silk rug rests on Stark carpeting.

each passing viewer. There is this frisson sensed in the presence of the extraordinary that can change a timbre of voice and an attitude of mind."

When Marina Beadleston's family left Russia, they brought a clutter of royal memorabilia with them—each piece with its own fascinating story—and there are examples in many of the rooms. There are also objets d'art, some by Fabergé, of an almost Eastern splendor, enameled and jeweled. It is a rare tribute that each fourteenth-century German ivory or fifteenth-century Italian bronze displayed in this collection sings to that selfsame note of superlative craftsmanship—combined with that more elusive quality, artistry—that is so clearly defined in the royal best of Fabergé.

The Beadlestons chose French interior designer Gilles Saint-Gilles without having seen his work. "We just talked, and I accepted his range, knowledge and integrity," the collector recalls. "I wanted to feel myself in a space that I had never been in before, and I wanted each room to project a sense of uplift and positive participation." Variation of décor is also a high priority for the residents, who hold that there should be the luxury of choice within a house. "M. Saint-Gilles has worked all of this magic for us," Mr. Beadleston says emphatically. "I believe he has a unique vision, which creates the environment with a difference."

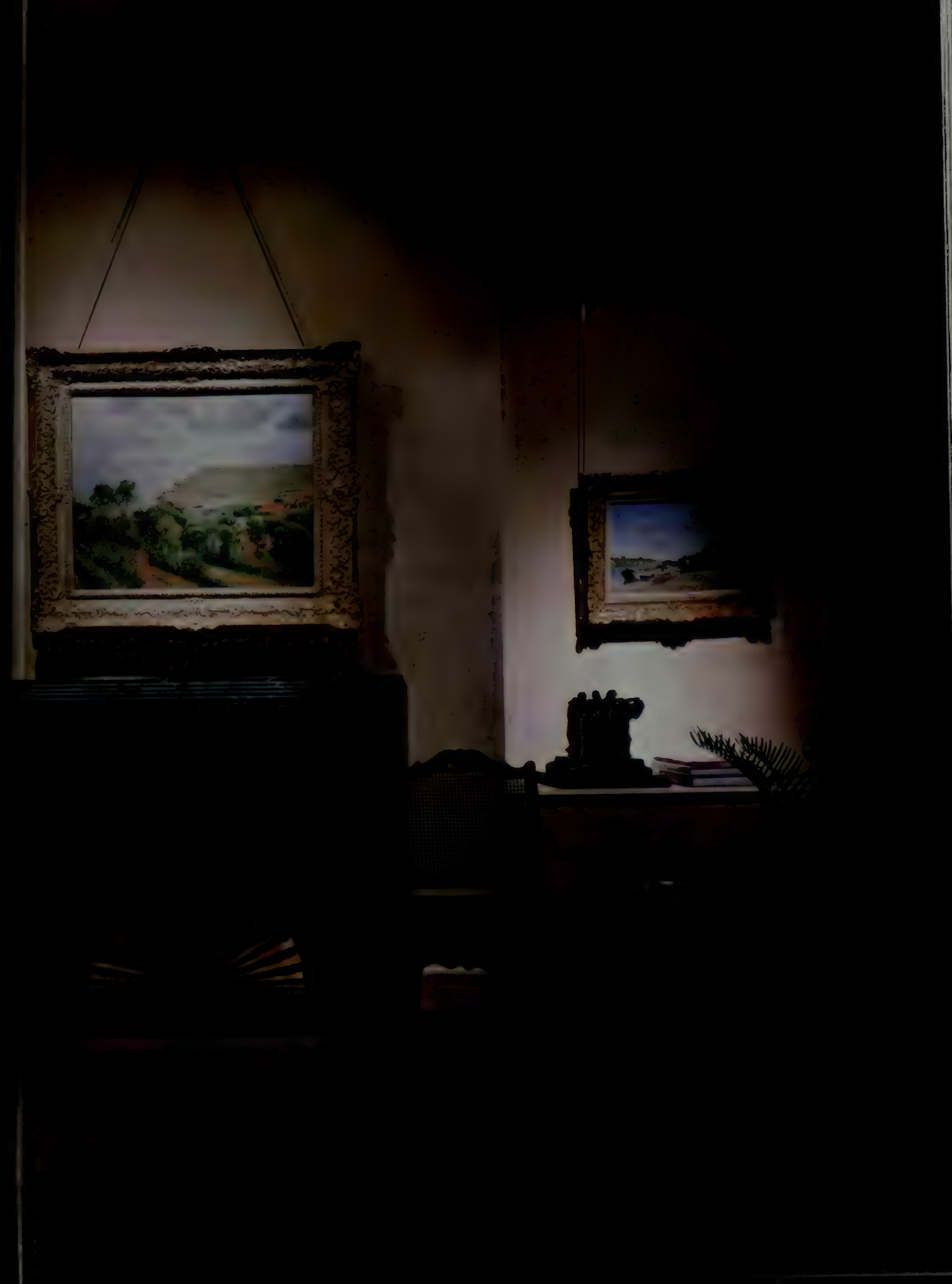
M. Saint-Gilles explains his aims: "I feel drawn to create atmosphere for the great occasion, and yet I must achieve tranquillity for contemplation. We must always express the inner concerns and passions of a client, and care deeply for both magnificent and minor works of art." He adds, "Brightness and dark, color and gradation, and the sculptural qualities of space hold my special thoughts."

The designer is also a painter and an architect, and his work is well known in Europe and within the palaces of Arabia. He was intrigued by the challenge offered by the Beadleston collection and the opportunity to design in the United States. He says, "I am encouraged by the enthusiasm of the Beadlestons' friends and shall enjoy working in America." □

—Sir Humphry Wakefield







Gardens: Villa Wolkonsky

In the Eternal City, Romantic Landscape with Ruins

PHOTOGRAPHY BY MARGARET COURTNEY-CLARKE





RIGHT: Luxuriant plantings mingle with historic artifacts in the garden of the Villa Wolkonsky, the residence of the British ambassador in Rome. The landscape, conceived by Princess Zenaide Wolkonsky, in 1830, is traversed by thirty-five arches of the famed Roman aqueduct, which dates from the 1st century A.D. Says the ambassador, Sir Ronald Arculus, "This is a deluxe branch of the main aqueduct, built to supply the baths of the palaces on the Aventine Hill." TOP AND ABOVE: This sarcophagus is one of the many funerary objects found in the pagan necropolis upon which the villa was built.

THE GARDEN surrounding the *Villa Wolkonsky*, residence of the British ambassador in Rome, upsets all Renaissance patterns and canons of taste, but satisfies the most luxuriant expectations of a dreamy northern traveler. Intensely romantic and picturesque, decidedly anticlassical and asymmetrical, it is not a project of pomp and order, marble and grace. It is, rather, the sort of "landscape with ruins" fancied by exuberant contemporaries of Shelley and Keats: grandiose falling brick walls among Mediterranean vegetation; the calm composure of senatorial busts embraced in a whirl of wild roses.

A large fragment of the Roman aqueduct built in the first century A.D. cuts the site into two very long, very thin triangles, one a blend of formality and informality, the other all wilderness. Beyond the thirty-five lofty arches of the aqueduct, the wood is an untamed tangle of oaks, pines, ilexes, beeches, elders, with many bushes, bird nests, ivy and creepers, and some thorn thickets. The more tamed portion of the garden is a sprightly scene of solemn, traditional trees—pines, elms, palms, cypresses—placed along and against the aqueduct and mingled with a wild retinue of wisteria, oleanders and roses. There are also flower beds and hedges, with mixed profusions of irises, fuchsias, daisies, pansies, asters, snapdragons and several different varieties of jasmine.

The history of the garden begins in 1830, when Princess Zenaide Wolkonsky arrived from St. Petersburg and purchased the Romantic *vigna*







The history of the garden begins in 1830, when Princess Zenaide Wolkonsky purchased the beautiful *vigna con casale.*

con casale. Born in Turin, she was the daughter of Prince Belosselsky-Belozersky, Russian ambassador to the court of Savoy, and her husband, Prince Nikita, was aide-de-camp to Czar Alexander I. Princess Zenaide was a wealthy Arcadian poetess and an influential patron of the arts. At her large apartment in Palazzo Poli, overlooking the Trevi Fountain, she often entertained writers and artists and gave festive balls and concerts. The famous Roman poet Giuseppi Giocchino Belli was a frequent guest, and he wrote sonnets to her.

The Wolkonskys probably did not live at the scenic property Zenaide acquired; more likely they used it as a daytime pavilion for alfresco entertainment. The crumbling pink farmhouse was very rustic, a joy for the adventurous picnicker, a favorite of landscape painters. It clung to the arches of the aqueduct, very high, on a mound of earth that was moved in classical times to open a new road over a pagan necropolis, which included the sepulchres of the Ottavi, the Tulli, the Servili, the Quinzi, the Domizie. The building of nearby San Giovanni in Laterano also provided extensive earth movements and pleasant new gradients. Prince Nikita had several interesting tombs to excavate in his *vigna*, the best preserved being the columbarium of the architect Titus Claudius Vitalis, with tracts of the ancient pavement.

Princess Zenaide was a passionate collector and filled her garden with statues, cippi, vases and stelae that



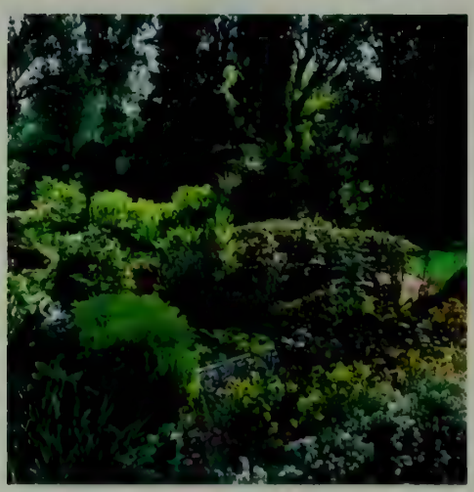




LEFT AND TOP: A gentle promenade edged with tulips, columbine, candytuft, buddleia and flowering quince leads to the archaeological garden. Towering above the procession of cherry trees is a majestic elm and a 150-year-old pine. ABOVE CENTER: More English than Italianate in spirit is a lavish cluster of columbine, jasmine, fuchsia and iris. ABOVE: A marble arch approximately four feet tall punctuates a water lily pond ringed by calla lilies, smoke trees and *Cineraria maritima.* "It reminds me of Monet's nymphaea pond, equally small in size, from which he drew such monumental paintings," says the ambassador.







she arranged there in a thoughtful itinerary of memory and affection. She designed numerous allées: for the Beloved, the Remembered, the Unforgettable, the Lost. Parents and friends, royalty and servants, Goëthe and Walter Scott were equally honored with fond remembrance. Latin and French inscriptions and tablets and plates were placed on classical or Christian artifacts, often broken columns, fresh from the excavations, soon to be surrounded by lilies-of-the-valley and lily ponds.

A granite pillar was made from an eighty-four-foot column erected in St. Petersburg in honor of Alexander I and later pulled down. There was a plaque that commemorated the nurse of Zenaide's mother; another mourned the demise of a dowager czarina. An urn on a Corinthian capital on a heap of stones deplored the excesses of Emperor Heliogabalus. Five unusual cipolin marble columns were later re-erected to form a round temple with a tile roof, the most important monument at the far end of the archaeological promenade.

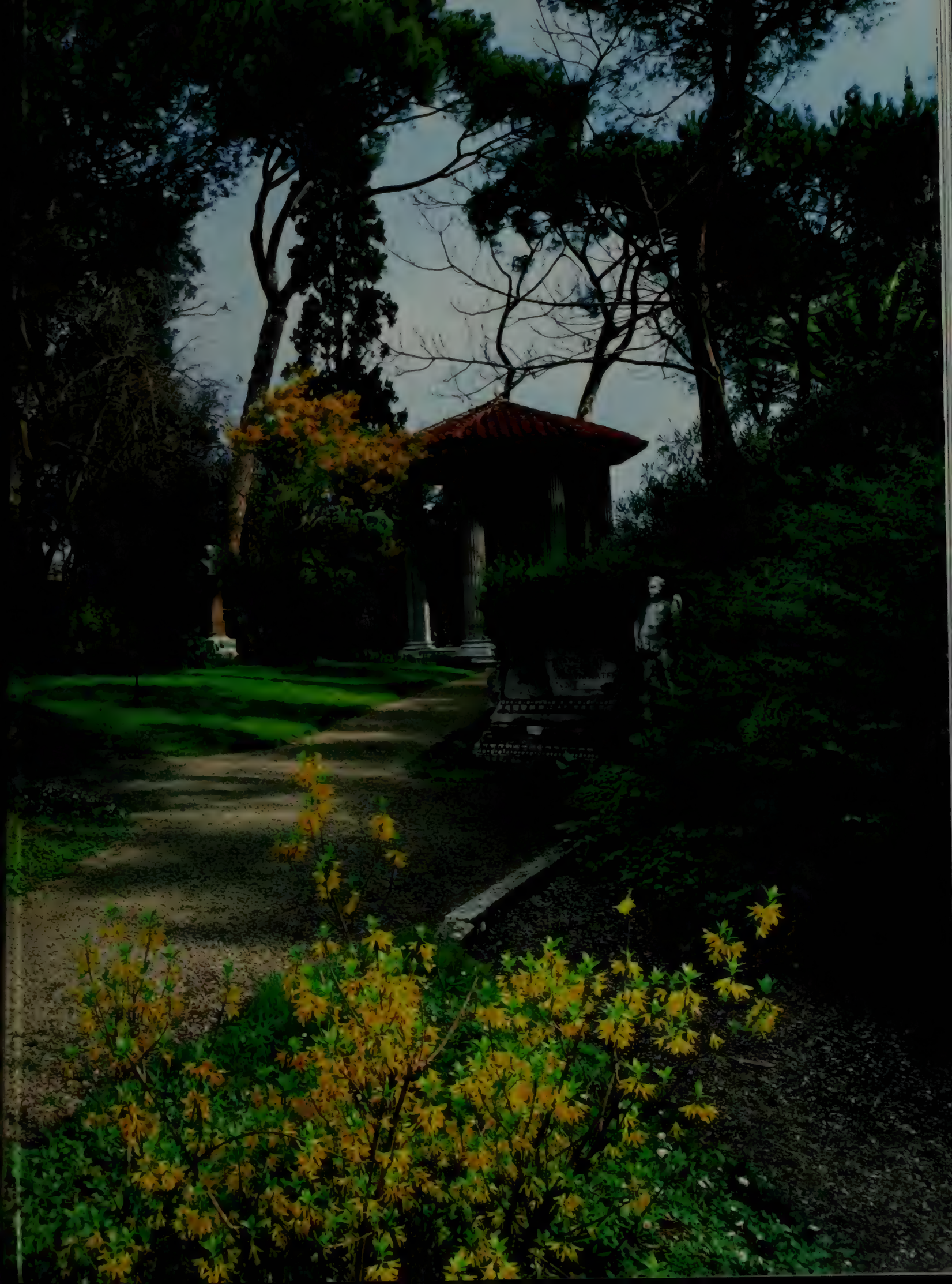
Princess Zenaide died in 1862. Later, in the 1890s, the villa was built on another mound facing the *casale*, in a Neo-Classical style reminiscent of a grand hotel on Lake Como. By the time the villa was finished and inhabited, some inferior new buildings already hampered the fine view of Santa Croce in Gerusalemme, the Aurelian walls and the Alban hills. Soon large residential quarters also surrounded the garden.

Heirs of Princess Zenaide and Prince Nikita sold the villa, in 1922, to

continued on page 192



RIGHT: Five remarkable cipolin marble columns were erected to form the round temple with tile roof, which marks the end of the archaeological promenade. TOP: Wisteria, roses and flowering fruit trees offer floral contrast to the verdure of the garden. The young pine was planted recently to succeed the old trees that are gradually succumbing to time in this historic setting. ABOVE CENTER: Venerable wisteria growing near a section of the ancient aqueduct contributes to the sense of a Romantic garden with ruins. ABOVE: Small sculptural fragments are all but hidden in the riot of flowers: alyssum, candytuft, calla lilies, pansies, columbines, and scattered here and there, wild mountain carnations. In the background are pine and eucalyptus trees.

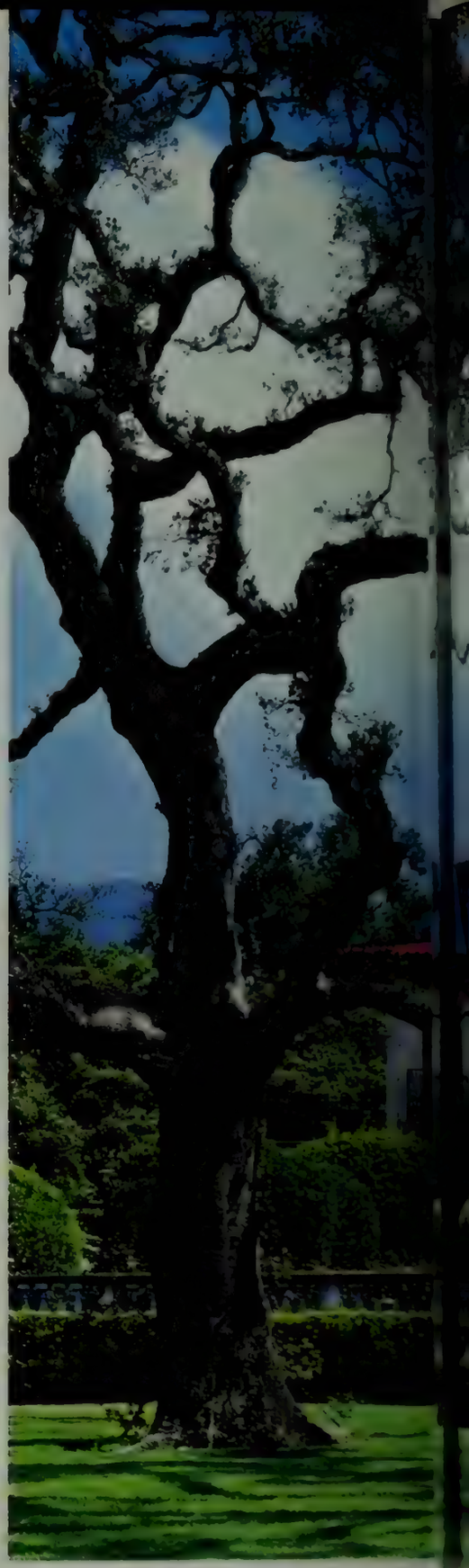


"THE MOMENT I FIRST SAW the house, I thought what a great time Faye and I would have restoring it, making it beautiful again," says Gene Hackman of his home in Montecito. Located on twenty-five overgrown acres, the house was in run-down condition. "We spent a year and a half on it and it gives me a great deal of pleasure—continuing pleasure, you might say, because we are always working on it."

Mr. and Mrs. Hackman chose Steve Chase, a designer they knew socially and whose two Palm Springs homes they had admired, to design the interior of the house. Mr. Chase accepted a special challenge with this project. "It's a huge old turn-of-the century mansion, very formal, very European," he says. "My challenge was to adapt the interior for a family whose life is very informal. Every room bears some evidence of our effort to make that transition work. I also wanted to keep the elegance and grandeur of the house.

"Here was a house where people at one time were expected to wear formal dress to dinner, where there once were twenty servants in full-time service," he adds. The Hackmans, however, dislike formal dinner parties. Their new dining room, once the breakfast room, is an intimate room with a small fireplace, French doors and an oval table seating eight. "I find that with more than eight it's difficult to have good conversations over dinner," Mr. Hackman remarks. "For us, that's the pleasure of entertaining,





ARCHITECTURAL DIGEST VISITS:

Gene Hackman

INTERIOR DESIGN BY STEVE CHASE
PHOTOGRAPHY BY MARY E. NICHOLS



OPPOSITE: In casual attire befitting their style of living, Gene Hackman and his wife, Faye, relax on the terrace of their Montecito home. ABOVE: Massive oak trees in the garden match the grandeur of the Mediterranean-style residence, located on twenty-five acres. Built in 1915 as a summer house for a northern California family, the building is characterized by the formal symmetry of its architecture.



"The impressive thing, to me, is the attentiveness to detail in a project as big as this."
—*Gene Hackman*







Designer Steve Chase created interiors that respect the elegant proportions of the home, yet instill the kind of easy atmosphere the Hackmans prefer. ABOVE LEFT: Says Mr. Hackman of the Living Room: "Steve brought in wicker furniture, which somehow seems substantial, and mixed it in with more formal pieces, some old, some new." Brass torchères beside the fireplace provide indirect lighting. The carpet, made of suede strips, and silk velvet sofa fabric are from Jack Lenor Larsen; raw-silk pillow and wall fabrics by Stroheim & Romann. The mask is African. TOP RIGHT: For an intimate setting, the Hackmans converted the former breakfast room into a Dining Room. Painting by Phyllis Manley. Carpet from Stark. ABOVE RIGHT: The original dining room is now a Media Room, with a variety of electronic equipment housed in a large cabinet. "This is where we spend most of our evenings," the actor explains. Kilim print pillow fabric by Brunschwig & Fils; carpet by Edward Fields.


LE THE
LE VIN

nd I think it works best with a maller number of people."

The original dining room, with its handeliers and structured elegance, s no more. In its place is a capacious oom full of comfortable furnishings. One wall is given over to a custom-built media center. "This is where we spend most of our evenings," Mr. Hackman says, "and where we also frequently have dinner. It's the place where we gather as a family, to relax."

Possessions from the family's previous residences are distributed throughout the house: art, chairs, a model train of the sort Mr. Hackman's maternal grandfather rode as an engineer, a large model of a sailing ship, Faye Hackman's collections of antique dolls and glass bottles.

The study, its paneling carefully restored, is filled with Mr. Hackman's collections of Indian baskets, kachina dolls, African masks and pre-Columbian art. "The leopard-skin pillows and seat covers are phony," the actor remarks with typical candor. "I wouldn't have any real skins from an endangered species in my home. This is one of my favorite rooms because it is the quietest, well out of the traffic of the house. It has no radio or television. I come here to read."

The most formal room in the house is the living room, and even it bears strong evidence of the Hackmans' and Mr. Chase's determination to introduce a more casual attitude into the house. "Steve has managed some incredible work in the living room," Mr. Hackman says. "He's brought in wicker furniture, which somehow seems substantial, and mixed it in with more formal pieces, some old, some new." Both Mr. and Mrs. Hackman felt that the room might not be used enough, so the actor came up with the idea of putting a pool table at one end. It worked. He says, "At first, Steve was a little bit surprised by the idea, but now I think he likes it."



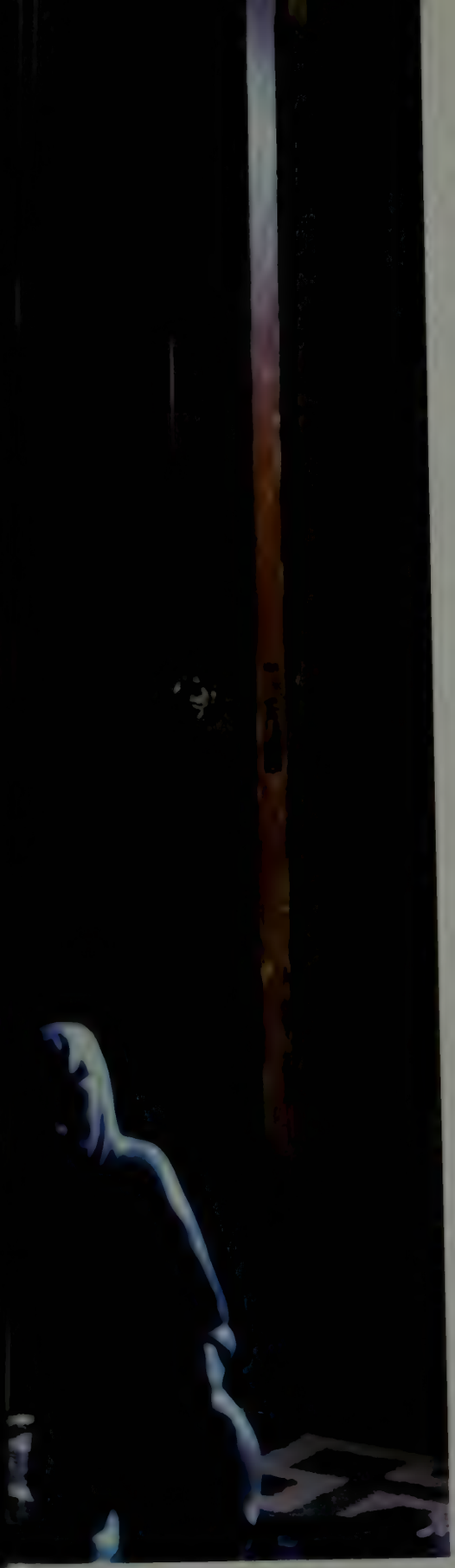
OPPOSITE: A vintage model of a sailing ship provides the focal point of the Butler's Pantry adjoining the much larger kitchen. Cabinetry was stripped and refinished, and soffit lighting was introduced, to make the room brighter and more cheerful; the Hackman family often uses it as a breakfast room. ABOVE: On the Terrace, rattan chairs with S. Harris upholstery and a granite and tree-stump table are situated to take advantage of the superb garden vista. Mr. Hackman participated in the clearing and restoring of the extensive acreage.



Referring to the Hackmans' participation in the design, Mr. Chase says, "They are very receptive people who clearly understood what had to be done. But they wanted the sort of house their children and their children's friends could walk through in bare feet and not feel out of place." For the Hackman children—daughters sixteen and twenty, and a son twenty-two—Mr. Chase created small apartments within the big house. Each has its own small sitting room adjoining a bedroom, and each child was invited to participate in the designs. The Hackmans' bedroom suite consists of a large master bedroom, separate bathrooms and dressing areas, and a study for Mr. Hackman, where his Academy Award Oscar for *The French Connection* stands among photographs of his children and the scripts he is reading.

The Hackmans and Steve Chase all agreed that the finely detailed wood paneling in the living room, the study and the media room should be returned to its natural state, so whole panels, with their intricate designs, were stripped of many coats of paint. Even the seven fireplaces had been repeatedly painted over and needed to be restored. "Every time we got one project going," Mr. Chase recalls, "five more would appear. It was not the sort of thing where I could come in and say, 'We will do this and we will do that,' and make it stick. It required a great deal of flexibility and, on the Hackmans' part, a willingness to change if it appeared something might not work out." Says Gene Hackman, "The impressive thing, to me, is the attentiveness to detail in a project as big as this. Steve is very

continued on page 198





The Master Suite provides a generous oasis of privacy and soft-toned comfort for Gene and Faye Hackman. ABOVE LEFT: Mr. Hackman's Academy Award Oscar for *The French Connection* stands amid a cluster of family photographs in his study adjoining the Master Bedroom. Carpets by Edward Fields underscore both rooms, and a Clarence House print fabric covers the bed and the walls and drapes the French doors. ABOVE RIGHT: Channel-quilted bedcovering effects a tailored appearance, warmed by sunlight. The painting of *Many Cats* is by Susan Hertel.



Historic Architecture: Frank Lloyd Wright

PHOTOGRAPHY BY NORMAN MCGRATH







The Studio

In 1954, Frank Lloyd Wright presented Mr. and Mrs. Don E. Lovness with four design variations of his Usonian houses for the Lovnesses' fifteen acres of lakefront property in Minnesota. PRECEDING PAGES, TOP, ABOVE AND OPPOSITE: Virginia and Don Lovness soon built one of the houses, which they and the architect called The Studio: an 1,800-square-foot residence including a children's wing, a master suite and a living area. The result is a home with long horizontal rooflines visually reinforced by horizontal bedding of stone. The various parts of the space are differentiated by changes in ceiling heights. Conceptually, the house is only an interruption in the landscape.

IN ADDITION TO BEING an extraordinarily inventive architect, Frank Lloyd Wright was both prolific and productive throughout his long life: During his ninety-two years he designed a great number of houses—over 650, scores of them in the five years before his death in 1959. Some were built posthumously.

Near the end of his life, Wright designed two houses in Minnesota for Mr. and Mrs. Don E. Lovness. The designs embody the architect's lifetime philosophy and typify his famous Usonian houses. These, and the Usonian houses, resolutely draw on American, rather than European, traditions and grow out of American images rooted in American soil: not the style of French châteaux, English manor houses, or even the pipe-railed Bauhaus, but houses constructed of native materials, built in sympathy with the landscape, low to the ground—a part of it—anchored to the earth by the fireplace at the core of the house. The natural stone walls of the Lovness houses look like outcroppings in the landscape, with the stones laid horizontally on their true earth bed; natural woods are used both inside and outside, and the only paint is shadow. The landscape itself appears to be undisturbed.

Virginia Lovness came to admire Wright's work through her own studies as an artist, and the Lovnesses—as a young couple with two small daughters—approached him to design a house on fifteen acres of lakefront property in Minnesota, an area of the country Wright grew up in and knew well. They gave him no programmatic requirements, never talked about practicability, and were delighted with not just one, but four house designs he proposed for their land. They built the first house—*The Studio*, designed in 1954—in the years immediately following, partly with their own labor, and sometimes acting as contractors. In 1972 they built a second, smaller house—*The Cottage*—another of the original four designs, where they now live. Today, the first house is used for guests and for the





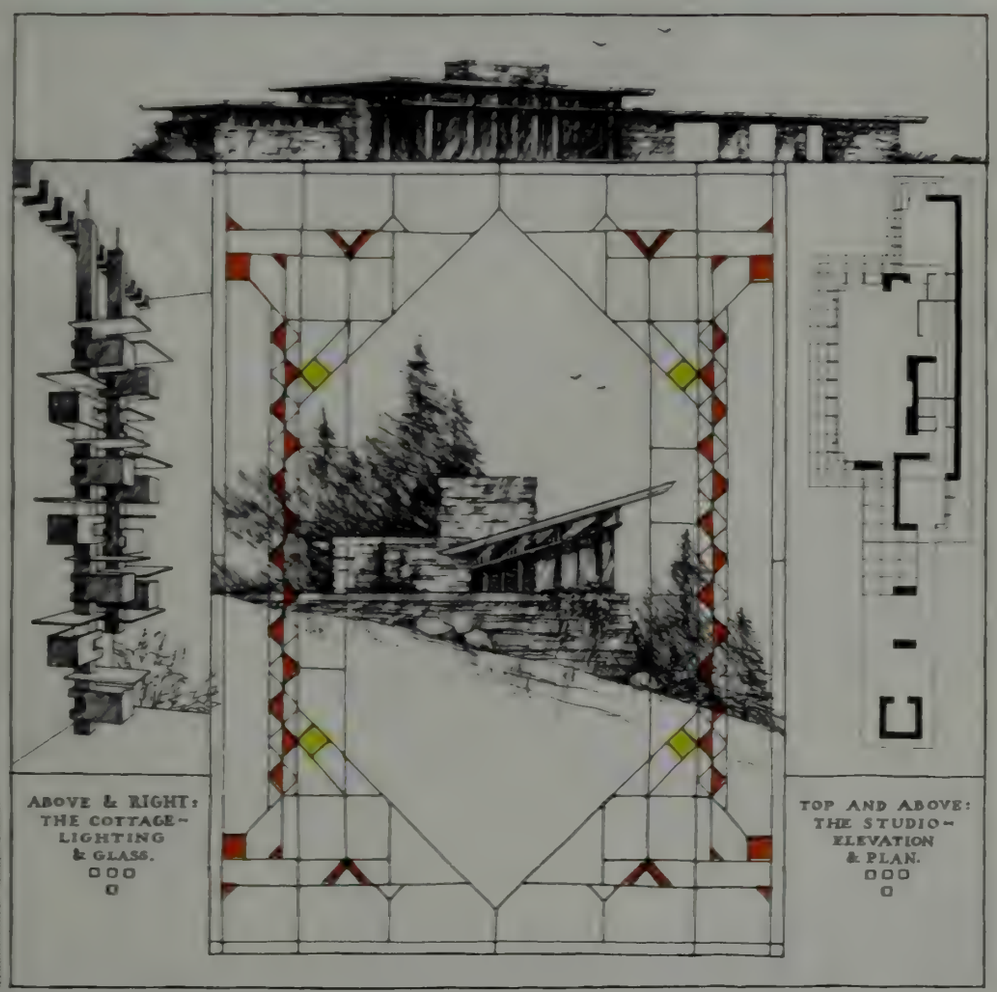
visiting Lovness children. Wright reasoned that during the course of a couple's life the family requirements change, especially as the children grow up, leave home, and return on occasional family visits.

The architect's first home for the Minnesota couple—a modest 1,800-square-foot house, with long horizontal rooflines visually reinforced by the strong horizontal bedding of the stone—looks much larger than it actually is. The weight of the stones and the gravity of the shadows also contribute to the impression that this is a large house. It is, however, the most simple of homes, at least in organization: a children's wing and a master suite, separated by a common living area. There are no corridors, no interior doors. Only folding screens in various entrances are utilized to ensure privacy within the flowing openness. Changes in ceiling heights differentiate parts of the open spaces. The lighting is integral to the design, almost as part of the structure; and there is radiant heating—an invention of Frank Lloyd Wright's—beneath the concrete floor.

Wright's second house for the Lovnesses—for the couple, rather than for the family—lacks the children's rooms, and its organization is even more simple inside, comprising only 800 square feet. The size would qualify the house as a pavilion, except for its bold statement and the seriousness of its intentions. Like the first Lovness house, the second is substantial, inside and out, and anchored in the landscape. Again, the protective overhangs are deep, and establish Wright's characteristically horizontal lines. There is an obvious continuity of design and intention between these two houses: Even though the designs and programs for the houses are different, the materials and the way Wright has used them unite the structures on the spacious site.

The Lovnesses wanted Wright to design everything in their houses, including the furniture. Mrs. Lovness asked for tall-back dining chairs. "Aren't they old-fashioned?" asked





OPPOSITE AND TOP: The Living Room and Dining Areas of The Studio are integral parts of one large space. Stone walls, horizontal projections and wood-beamed ceilings decorated with moldings are consistent throughout the house. The Lovnesses also had Wright design all the oak furniture, which they integrated with the various Oriental objects he favored and the dinnerware he created for the Imperial Hotel in Tokyo. ABOVE: Wright gave the two houses a continuity of design.

...the two houses are the only interruption in the landscape that inspired them in the first place.



The Cottage

ABOVE AND RIGHT: In 1972, Mr. and Mrs. Lovness built another house from one of the four designs Wright drew up for them. This residence called The Cottage is where they now live, and it reflects their changing style of living; it is for the couple whose grown children visit occasionally. Thus, it is smaller in size, just 800 square feet, yet maintains the design continuity of the first house.



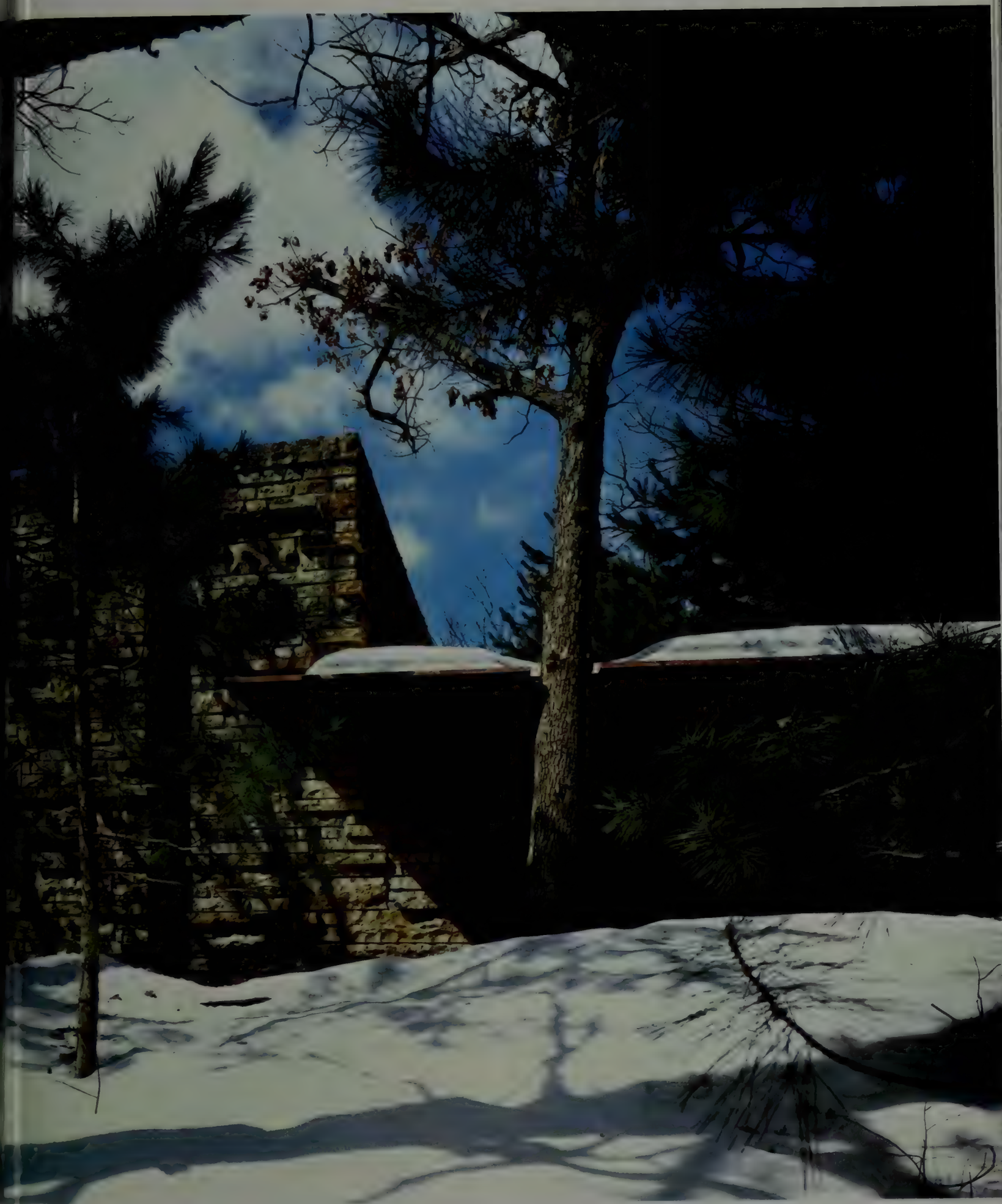
Wright. "No," she replied. "We won't call them old-fashioned," Wright decided, "we will call them regal."

Throughout the houses, Wright allowed the nature of the materials to read through the forms he designed: The grain of the wood is as important as the shape of the light fixture; the irregular texture of the stone is augmented by occasional stone projections in the face of the wall; wood outside is allowed to weather, and the whole house acquires its own season.

The personal objects Mr. and Mrs. Lovness have chosen to live with show that they understand the principles of Wright's design; all of them complement the architecture. The residents have added nothing to obscure the structure of the houses or the materials; they do not block the spatial flow; they do not add colors that are foreign to the rich fusion of warm golds, browns and reds.

The Lovnesses and Frank Lloyd Wright planted indigenous trees. The two houses—The Studio and The Cottage—are the only interruption in the landscape that inspired them in the first place. The houses are as Wright intended them to be—a natural reorganization of the landscape's own materials: stone and wood.

—*Edgar Tafel*







A Roman Villa Revives the Past

Contemporary Restoration

INTERIOR DESIGN
BY STEFANO MANTOVANI
PHOTOGRAPHY
BY ROBERT EMMETT BRIGHT

A GREAT AND ANCIENT city like Rome possesses a personality so overpowering that today's designers find themselves again and again dislodged from contemporary ideas and shifted into the field of restoration. The trickiest decision will always be how much site and structure can be used or ignored in order to arrive at a fresh and vitalizing scheme. When Roman interior designer Stefano Mantovani undertook the transformation of the interiors of a spacious and complex villa on the slopes of the Janiculum Hill just across the Tiber, the question loomed large before him.

The residents are a young family with growing children, and had just acquired the commodious and very solidly built home situated in a quiet garden and dating from the first decade of the century. All these Janiculum estates have been graced by orchards and vineyards since the days of the Roman Empire, and even today preserve a shaded remoteness from the strident hub of the city. In the 1920s, when metropolitan land values soared, the villa was converted

Stefano Mantovani recaptured the original state of a turn-of-the-century Roman villa that had been divided into apartments. In the Living Room, the designer created a warm context for 18th- and 19th-century furnishings. The predominant vivid hue is subtly varied by shades of striped velvet wall-covering, taffeta draperies and silk upholstery, all from France. Italian scagliola panels animate the tops of lacquered tables.



into apartments. Upon purchasing it, the present owners were eager to have Signor Mantovani turn the clock back and give them something resembling the original residence.

Neither owners nor designer contemplated a literal restoration of a period décor, yet the proportions of the rooms and their original stucco moldings discouraged a too-contemporary approach. Also, the family owned a fine collection of antique furniture and paintings, and the new setting had to remain comfortably consistent with these predetermined periods and styles.

Stefano Mantovani saw no easy solution to this problem, but found the challenge exhilarating. "Think how amusing it was," he says, "to take a

ABOVE: Purposefully enhanced by the Living Room décor, the residents' antiques include a Louis XVI-style *bureau à cylindre*. Marine scenes of Naples flank a watercolor of Saint Peter's Basilica in Rome. OPPOSITE: In the Dining Room, lapped silk wallcovering transforms the walls into a soft, colorful surround for the dining table. Designed by Stefano Mantovani, the table suggests the past through the use of Italian specimen marble set in a polychromatic diamond pattern. Soft lighting contributes to the relaxed quality of the setting. The chandelier is by Baccarat



group of apartments—all those front doors and bells—and work them into a single unified scheme. I knew the family well enough to predict the colors and materials they would like, and I knew exactly how far I could go with my ideas for the design."

His concept for the main rooms is a modern, personal interpretation of decorative features—oak boiserie and striped fabric wallcoverings and upholstery—which recall a fin-de-siècle quality prevalent at the time the house was built.

In the dining room, vertically pleated silk covers all four walls, giving the impression of a low-relief stripe. The total effect evokes a huge four-part screen that visually dissolves the solid walls. It characterizes the warm and relaxed look Signor Mantovani likes to achieve, and the residents were delighted. Within this vibrant, softly lighted context, the designer coupled simple contemporary lines with the antique, in the form of a large rectangular dining table with a surface composed of multicolored specimen-marble diamonds.

Except for the antique pieces,



"I came up with a set of images that represent the way I saw America."



ABOVE: Now a favorite spot for family activities and entertaining, the Game Room was once a windowless basement. Frescoes by Paolo Boggio, painted after photographs Stefano Mantovani took in the United States, were to "bring a feeling of California and Key West into the room," the designer says. RIGHT: In the Game Room, a table and French bistro-style chairs echo the mood of a fresco depicting a breakfast in Big Sur, California. The California skies inspired the colors of handmade glass door panels. OPPOSITE: A Bedroom is warmed by chintz and an English bed of *faux* bamboo. The Art Déco oil painting of magnolias dates from 1930.



Stefano Mantovani designed all the furniture especially for the house. He selected eighteenth-century Italian scagliola panels to create tables for the living room. There, plumply curved sofas upholstered in striped silks add Oriental sumptuousness.

The designer's command of color—in the living room he used one vivid red to contrast with darker shades of the same hue—does much to enhance the inherent dignity of the villa. Yet, since the residents were young people with children, he wanted to provide space not only for formal entertaining, but for games, music, and simply fun. To produce this versatile space, he turned to what had been the dreariest area on the premises—the big basement, with limited light and no windows. This became his tour de force, for here he could design with no preestablished mood to keep in mind.

"I wanted the area to be contemporary," says Signor Mantovani. "For me, *contemporary* means something young and buoyant, something very far from Rome. I thought of my first trip to the United States, in 1980, and that gave me the very concept I wanted. I went through some of the photographs I'd taken on the trip and came up with a selection of images that represent the way I saw America. Then, since it was impossible to put windows in the basement, I asked painter/architect Paolo Boggio to create windowlike frescoes, based upon the photographs, which would bring a feeling of California and Key West into the room."

These painted "windows" are particularly personal references, and it took audacity to use them in such a traditional house. But the frescoes belong. The designer echoed their colors and shapes in the cotton upholstery, French bistro-style chairs and panels of stained glass.

Stefano Mantovani believes that the antique cannot stand alone as a background for family life in the 1980s. A tribute to his resourcefulness, this American-inspired room harmonizes with the rest of the house, creating an exciting contemporary corollary to the four-square splendor of an urban Italian villa.□

—*Adrian Cook*

Art: L'Amour in Sculpture

An Enduring Theme Tangibly Expressed



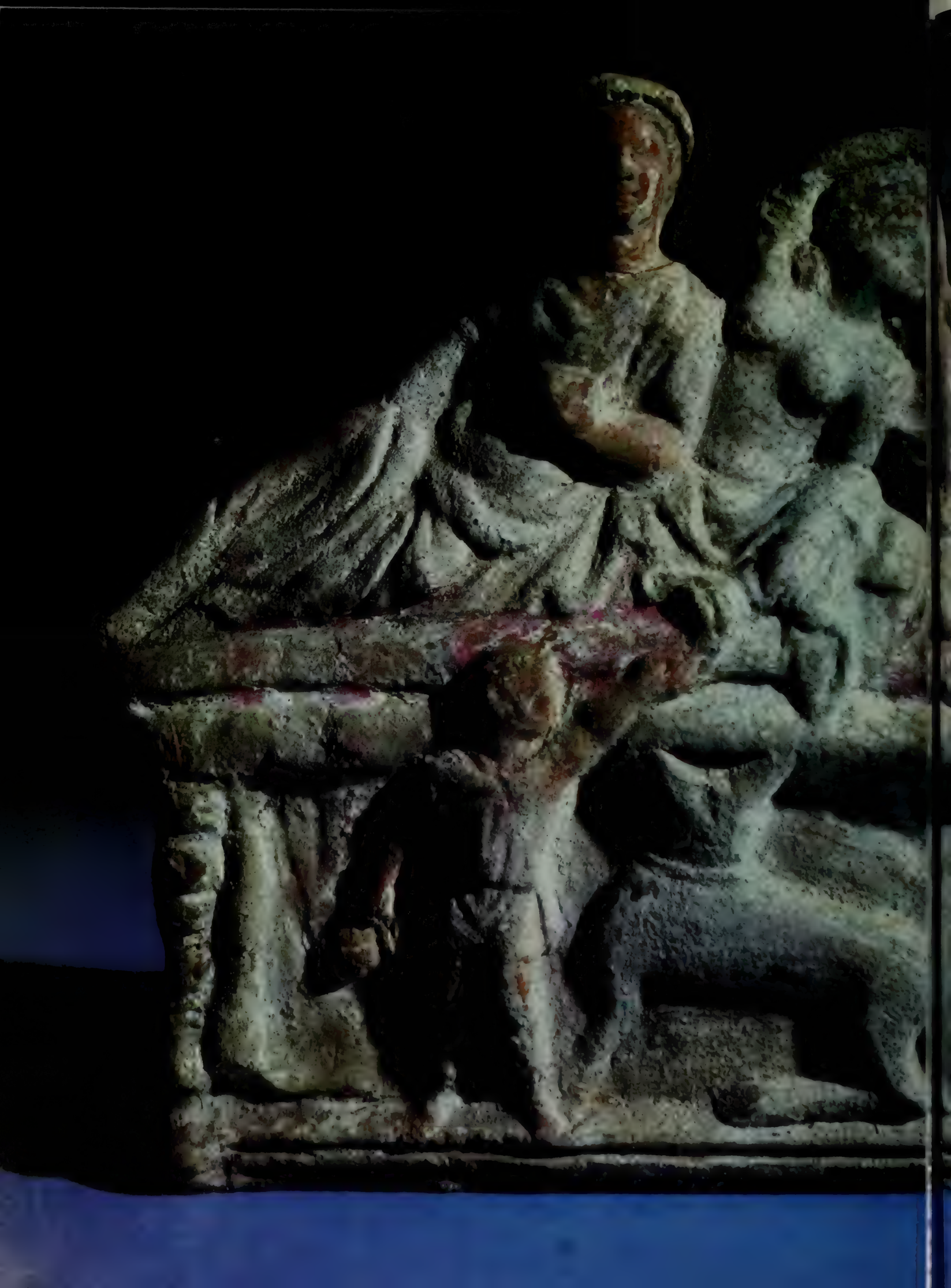
ABOVE: *The Kiss*, Auguste Rodin, circa 1886. Bronze; 28¾" high. Concerned with surface modulation and realistic detail, the renowned sculptor expresses the sensuality of an embracing couple. The sleekness of the bronze is enhanced by the graceful fluidity of the piece. Sotheby Parke Bernet, London. OPPOSITE: *Wedded*, Giambattista Amendola, 1880. Bronze; 27¼" high. An artist who at one time exhibited a series of portrait busts at the Royal Academy, London. Amendola was skilled in painting, as well as in finely modeled figurative sculptures. In this work incised carving imparts a lyrical quality to the romantic image. Christopher Wood, London.

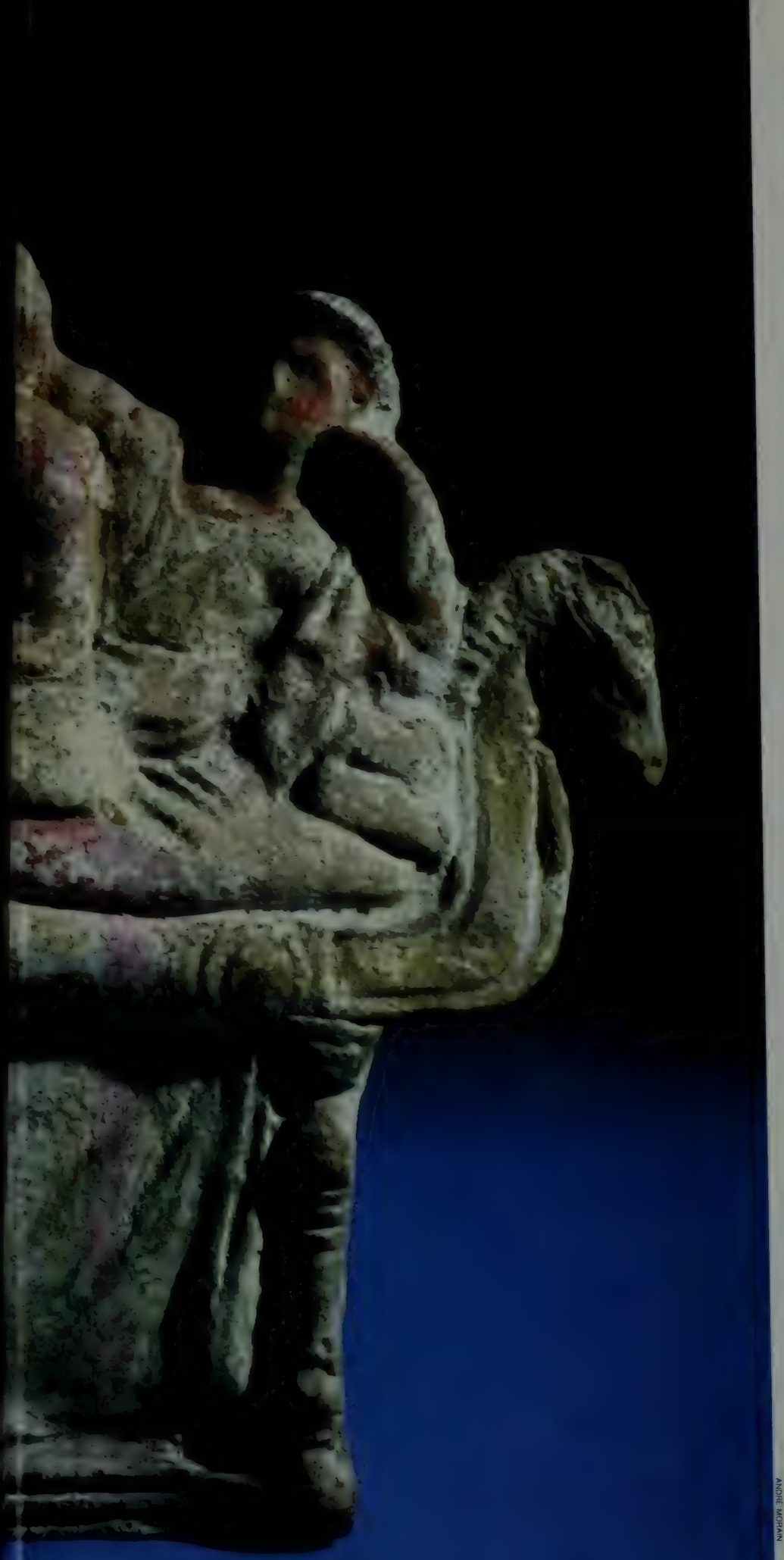
WHEN CELEBRATING LOVE, artists turn quite naturally to tangible, touchable sculpture. "I felt as though I had landed in heaven," recalled the great nineteenth-century Romantic, Auguste Rodin, after he discovered the expressive possibilities of sculpture. Another French master, Pierre-Jean David d'Angers, described his fellow sculptors this way: "Sometimes they hardly have enough to live on. Yet they are joyful in a future which seems to come to them on golden clouds. And then the clay comes to life under their feverish fingers. They don't yet understand the poem which is posing before them . . . revealing to them the mysterious guises of humanity and the marvels of the world which our senses perceive."

L'amour is perhaps the most intimate and appealing theme that speaks to us across the centuries. A slate sculpture of a standing couple—the woman with her right arm around her man's waist, her left hand on his left arm, gazing forward tenderly—was fashioned in Egypt 4,500 years ago, but is so timeless in concept, it could have been created yesterday. Of all the ancients, it was the Greeks who gave the world the most enduring image for *l'amour*—the love goddess Aphrodite, whom the Romans adopted and called Venus. She began as a fertility symbol, but by the fourth century B.C. her unmistakable form came to represent ideal beauty radiating balance, harmony and calm.

Classical notions of love fell out of favor during the Middle Ages, but were revived by Renaissance artists. They evolved a new vision of delicacy and sweetness. By the late sixteenth century, in the hands of a sculptor like the Florentine Giovanni







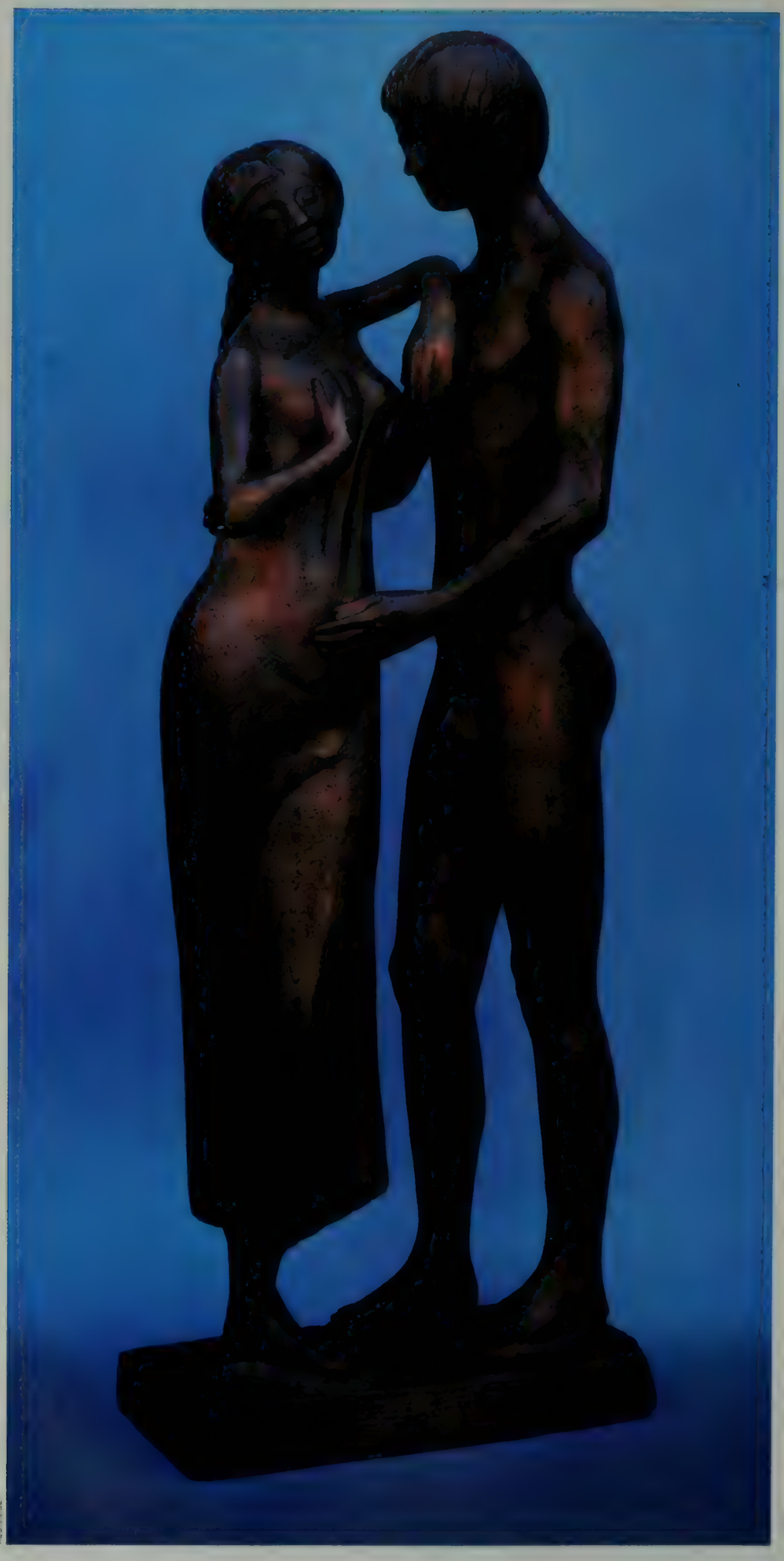
da Bologna, Venus was slinky, sensuous. Later, Baroque tastes favored a more demonstrative interpretation. At least partially inspired by Rubens's powerful canvases of buxom women, Venus became robust, self-assured and exuberant.

French Rococo sculptors, in the golden age of romance, depicted a dainty and seductive Venus. She was often posed voluptuously in the boudoir or shown gamboling in an idyllic glade. For Falconet, Clodion and other French sculptors, mythology had become the thinnest veil for depicting playful, carefree antics. The French Revolution disrupted traditional state patronage for sculptors, and private buyers weren't as interested in large, expensive pieces. They wanted smaller works, appropriate for a home. Consequently, satyrs, wood nymphs and cupids became the favored mythological metaphors for *l'amour*. Paris salon exhibitions of the nineteenth century, where artistic reputations were made, abounded with serious-minded idealized sculptures in the classical tradition, and sentimental confections—rapturous couples exchanging lighthearted glances and languid caresses. Midway in the period, a resourceful French inventor introduced a machine that could reproduce marble and bronze sculptures from any model, from ten inches to four feet in height. Romantic images were thus available for any parlor and purse.

Rodin, with volcanic energy, rebelled against the sleek styles of his day. Most sculptors sought an appealing way to show a subject at rest, but Rodin wanted action. He urged his models to walk, run and jump around his studio, so he could capture animated natural movements. The lifelike realism and passion depicted in such exemplary works as *Eternal*

Scène de banquet, Etruscan, 3rd century B.C. Terra-cotta; 9" long. The Etruscan temperament demonstrated an amazing power for survival, creating massive works of bold expression. Here, a narrative depiction of a banquet focuses on a playful couple surrounded by other figures and animal forms in relief. Samarchande, Paris.

ANDRE MORAIN



Springtime and *Fugit amour* shocked many people. Rodin departed from the traditional ideal of a smooth chiseled surface, preferring the rough texture of hand-shaped clay, from which he molded his bronzes. They seem to flicker in the light and pulsate with an abundance of energy.

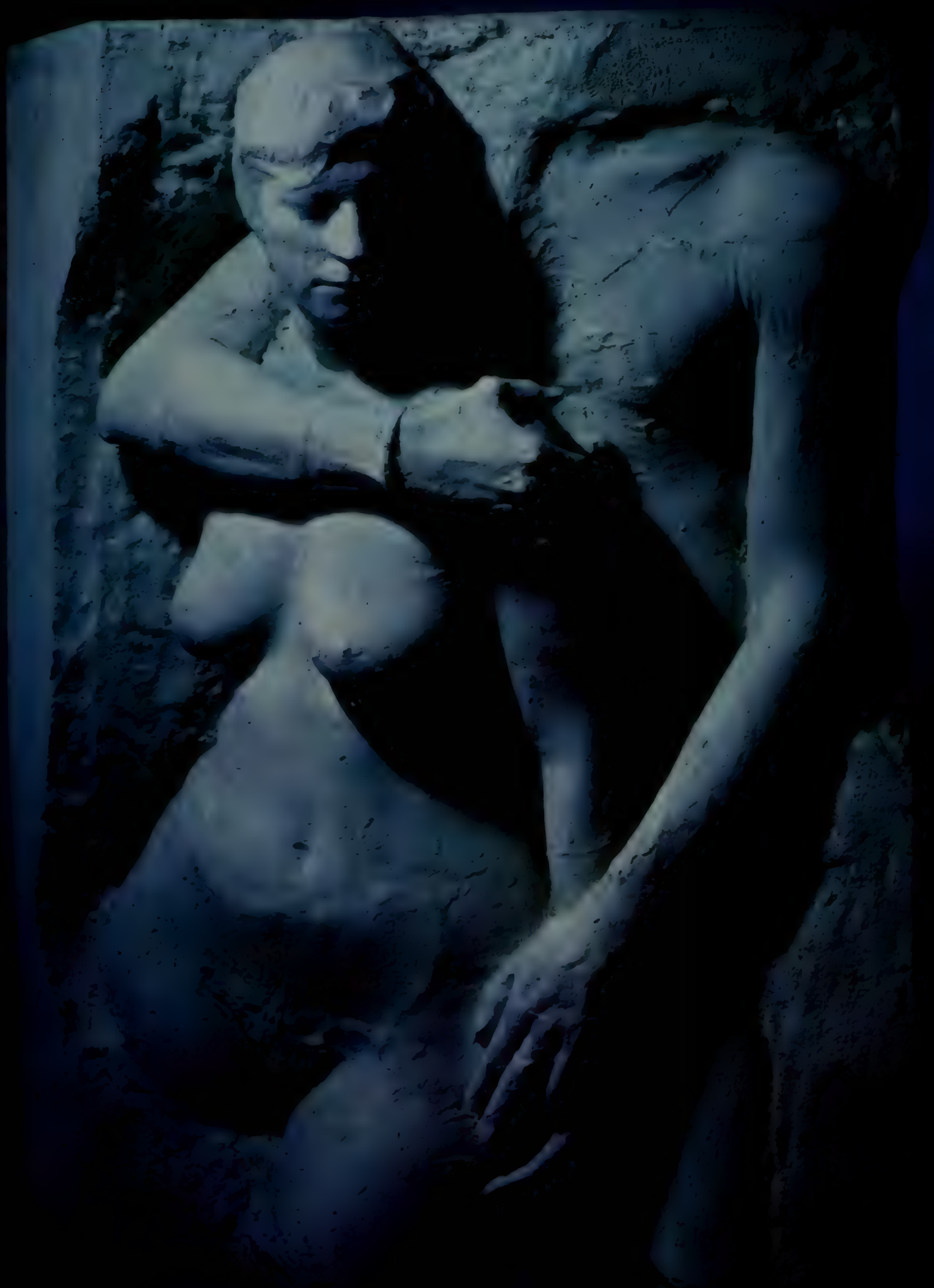
After Rodin, sculptors began expressing their vision of *l'amour* with new forms and materials. Picasso, for instance, drew inspiration from the exaggerated forms in primitive art. He also combined such unlikely materials as charcoal, wood, tacks and string, in trying to get at the essential nature of his subjects.

Some sculptors, like Brancusi, pursued the simplest possible imagery. He achieved drama with an economy of means. His *The Kiss*, a rectangular granite slab with hardly any carving, is a precursor of minimal art. A few contemporary artists depict couples, but focus on their empty relationships, the dark side of love. For mainstream sculptors, this is a time of doubt and anxiety. Happily, the flame is still flickering south of the border. The prolific Mexican artist Francisco Zuñiga creates shapely sculptures of female nudes, as well as embracing couples. Zuñiga revels in graceful curves, as if discovering them for the first time.

In sculpture of all periods we see revealed the ever-changing mystery and fantasy of romance. "Greek women were beautiful," Rodin remarked when he contemplated the famed *Venus de Milo*, "but their beauty lived above all in the minds of the sculptors who carved them."

—Jim Powell

LEFT: *Large Standing Couple*. Gerhard Marcks, 1971. Bronze; 31½" high. An early participant of the German Bauhaus group of artists. Marcks strove for an expressive plastic construction in his works, achieving abstraction through the simplicity of form and line Galerie Nobert Blaeser, Dusseldorf, West Germany. OPPOSITE: *The Couple*, George Segal, 1974. Plaster; 41¼" high x 24" wide. Capturing gesture, attitude and movement in his forms, this artist uses a direct casting technique with plaster-soaked bandages to create this sensitively expressed work in bas-relief. Sidney Janis Gallery, New York.



Rural Refinement

A Refreshing Décor for a House in Northern California

INTERIOR DESIGN BY CRAIG WRIGHT, OF BROWN-BUCKLEY
PHOTOGRAPHY BY RUSSELL MACMASTERS

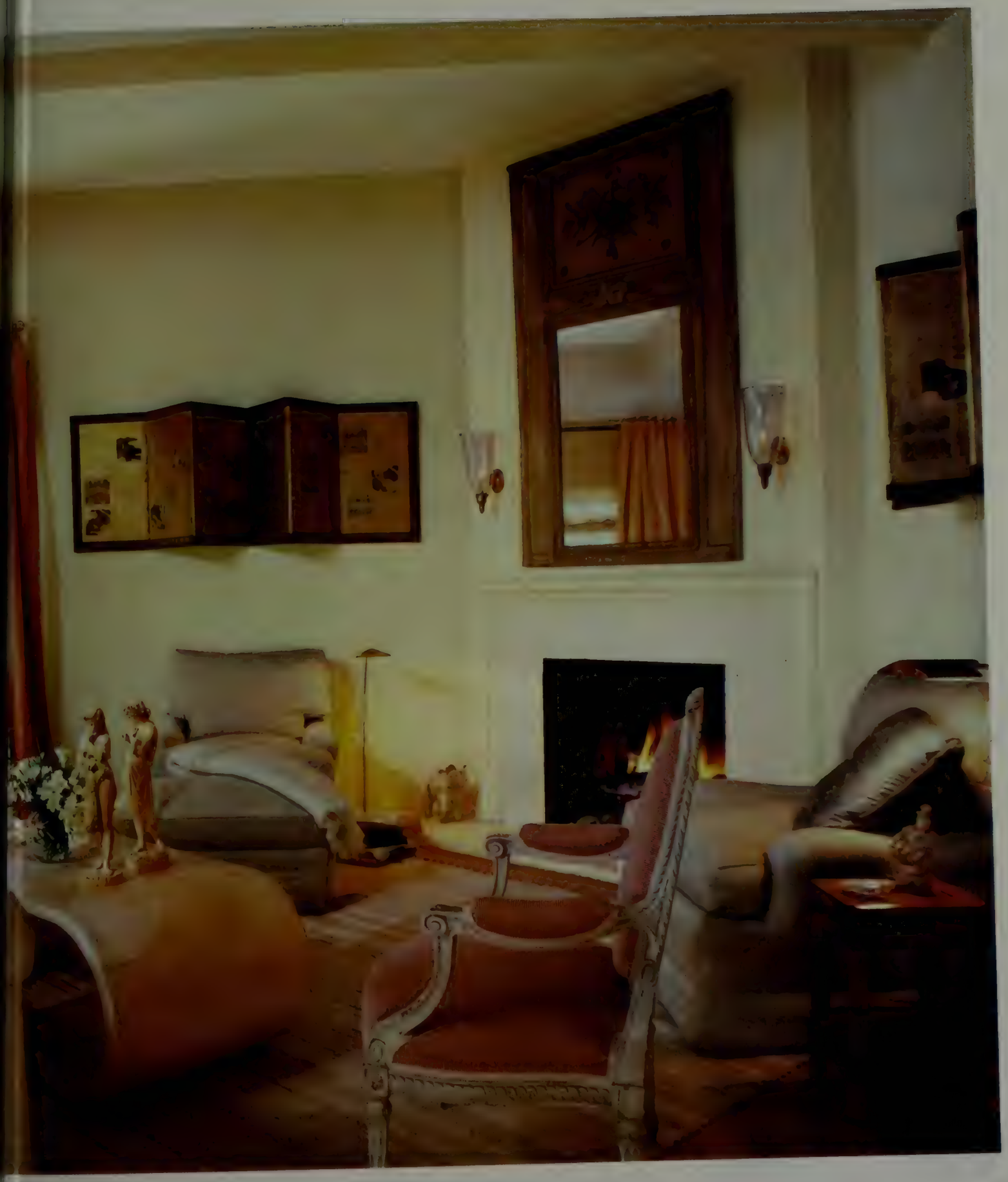




THE COUNTRY HOUSE, described by Cato in the second century B.C. as "a place of comfortable solitude away from the senseless revels of the capital," is a predictable refuge from the city. Centuries later, the Victorians spoke of their homes in the English countryside as having warmth and security, where the time could be spent playing croquet, reading, or enjoying leisurely walks along meandering garden paths.

"Design for a country house is an attitude, rather than the use of particular style elements," says Los Angeles interior designer Craig Wright, of Brown-Buckley. "In the country, something fresh and open is desirable, creating the feeling that the outside is blowing in a bit. With that in mind, almost anything—well, no, not quite *anything*—is appropriate for the country. Upholstered walls, which belong behind double-glazed windows, would have a slightly claustrophobic effect in the country. They are not really compatible with open French doors and the neighbors' children playing nearby."

When a well-traveled European woman acquired a turn-of-the-century carriage house in northern California, she asked Mr. Wright to design the interiors. He decided to avoid a rustic décor and use elements not commonly associated with country house design. "There is an exoticism about the owner that would be incongruous with provincial pieces," the designer says. "If she had lived



OPPOSITE ABOVE: The rustic setting of a northern California Victorian carriage house belies the sophisticated interiors conceived by Los Angeles designer Craig Wright. Serenity is encouraged by the light, airy spirit of pastel hues. ABOVE: In the Living Room, a subdued cotton print from Groundworks, on sofa and lounge chairs, echoes the tones of the draperies, and the fabric on the Louis XVI armchairs. Wall-mounted antique Japanese screens flank the fireplace; the trumeau is Louis XVI. Figures of Aphrodite grace the lacquered scroll table.

ABOVE: Family heirlooms—18th-century Italian side chairs surrounding a 19th-century French dining table—provide seating in the Dining Area. On a low table in the adjoining sitting room is a 19th-century French bronze water-bearer. BELOW: A hanging scroll of chrysanthemums is displayed near the doorway between living room and sitting room. OPPOSITE: In the Master Bedroom, pale shades of handpainted and quilted silk broadcloth covering the bed and Bielecky Brothers headboard blend with Stark carpeting. Brass lamps are by Hansen. Henri-Gilbert de Kruif's impressionistic painting *Palm Canyon in Twilight* adds soft color above the bed.



during the twenties, I would have given her furniture designed by Ruhlmann, walls of Lalique glass, and accessories in shagreen, all of which would have been combined in a unique way with family memorabilia and antiques."

Today, however, pale woods and abalone shells are united with antique accessories, an eighteenth-century trumeau and Oriental screens, all borrowed from the owner's primary residence in Switzerland. The antiques selected are not "serious" ones—Mr. Wright feels such pieces would be inappropriate for a country house—nor are they restored. "I like things to show use; a part of a person's life is revealed by the nicks and scratches, giving a house a personal feeling," he says. "You might not want Louis XVI dining chairs with worn backs in a public space, such as a hotel lobby, but in a residence, antiques that show wear add a special, indefinable quality." Augmenting the delicate atmosphere and softening the look of newness in fabrics, the designer used some cottons and silks on the wrong side. This was done to



give a purposely faded look, which, as he points out, "makes it difficult to distinguish teal from smoke, or shrimp from peach."

Not all elements, however, improve with age. Craftsmanship in the house was not to the resident's or the designer's liking; therefore, certain things such as door pulls, knobs and moldings were replaced with beautifully turned and well-crafted pieces. Structurally, the interior was altered by removing several walls, thereby enlarging a number of the rooms, and an additional bath was built.

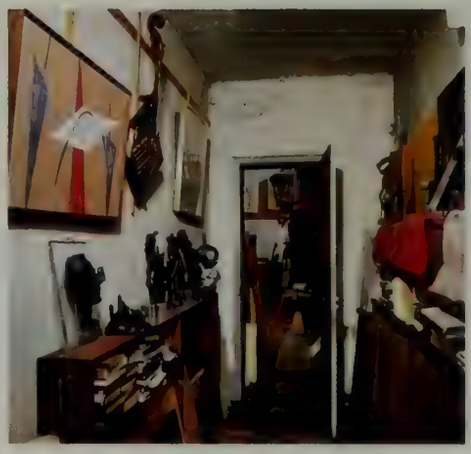
Craig Wright feels that the resident should participate in part of the design. "I prefer not to arrange the final touches," he explains. "Often, clients will say to me, 'But the room isn't finished, there's nothing on the table.' Some ask me what kind of flowers to buy; it saddens me that they need to be told, that they don't see the joy in selecting flowers and accessories themselves."

The owner of this house has emphatically personalized her surroundings. Though it's a country house with a garden in full bloom right outside the door, flowers in the rooms are tulips and orchids and freesias, delivered from the nursery. "Those are her favorite flowers, and those are the ones she has around," the designer says. Books on tables and shelves range in subject matter from history and language to art and philosophy, a reflection of her education and widespread interests. "Personal expressions bring a house to life," says Mr. Wright. If a country house is to be used as originally intended, self-expression is a necessary pleasure. □

—*Suzanne Stark Morrow*

SOME MAN-MADE PLACES deserve the name *organic*, because they're not designed, decorated, or measured for function, but reticulate around the exceptional living they accommodate. They thus magically gain a life of their own, and their "formula" is a fugitive essence, hard to imitate.

Man Ray's studio near the Luxembourg Gardens in Paris is that kind of place. Full of his works of art and of the traces of the artist at work, it was also a vortex for free spirits, where



the simplest hospitality and the most lofty talk could shift with a sudden gesture into lovemaking.

The place in the narrow rue Férou came into being a long time ago when the alley between a seminary wall and a house was simply blocked off. A roof, a skylight and high windows were added, to form a cube full of light. Twenty feet high as Man Ray described it, but in reality closer to thirty feet, the unheated studio had a temperature of forty-two degrees on



Historic Houses: The Man Ray Studio

Boundless Creativity in the Parisian Residence of the Artist and His Wife

PHOTOGRAPHY BY PASCAL HINOUS

winter mornings, when his wife would light the stove and then prepare the eggs, coffee and toast that she and her husband would devour in bed. Some nights the studio was so cold they took refuge with friends. Twenty-five winters: Why stay on?

"He used to think of finding one of those French apartments with seven or eight rooms," recalls Juliet, who now also has another apartment. "One would be for painting and one for photography, one for objects, and a salon for entertaining. But somehow we never got around to it."

Elegant, worldly and a seminal talent, Man Ray, who died in 1976, was a fascinating person to be with. He was born in 1890 in Philadelphia and reared in Brooklyn, but after meeting Marcel Duchamp in 1915, he realized that Paris was the lodestone of his spirit, and during *les années folles* he became one of the rare American émigrés to become thoroughly Parisian. His friends included Duchamp,

The late Man Ray and his wife, Juliet, spent twenty-five years in their Paris studio. Today, Juliet Man Ray, who also has another apartment, uses the studio daily and receives guests here. OPPOSITE: Artworks in the Entrance Hall proclaim the residence of a diversified artist. The sculpture on the wall, *The Silent Harp*, exemplifies his use of *objets trouvés*. OPPOSITE BELOW: Sculptures in the entrance hall include, left to right, *It's Another Spring*, the bronze *Sculpture by Itself #1*, the gleaming steel *New York*, and the bronze *Fisherman's Idol*. The mathematical construct behind them is anonymous. BELOW: To the right of the self-portrait are sculptures based on Man Ray's drawings for *Les Mains Libres*, a book of poems by Paul Eluard.





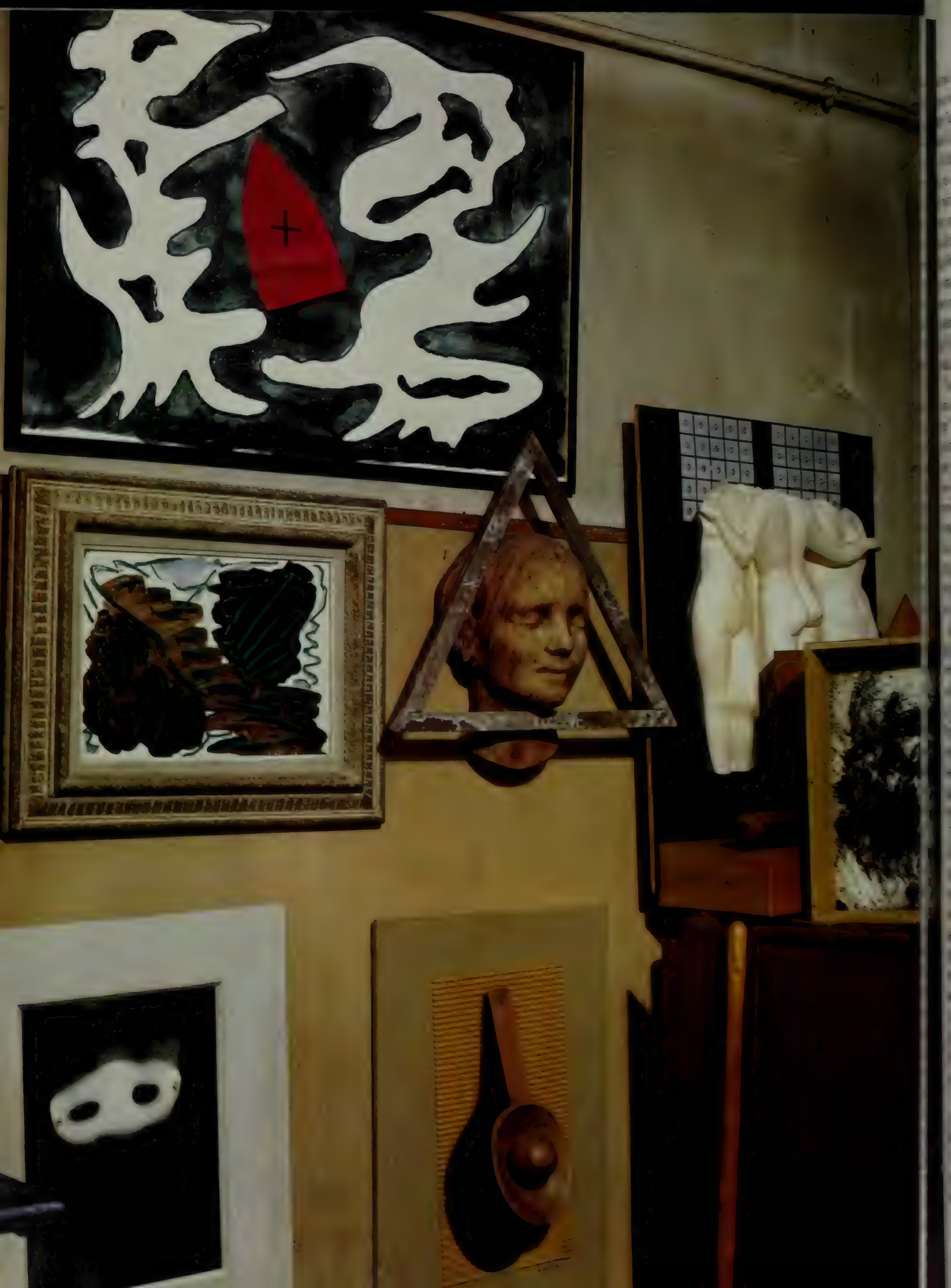
André Breton, Paul Eluard and Tristan Tzara, the poet credited with founding Dada. Creatively, Man Ray was never a joiner, although his work touched the currents of Dada and Surrealism, giving them some of his feisty energy. During World War II he lived in Hollywood, where he met Juliet, who had been a dancer with the Martha Graham company.

In the summer of 1951 Man Ray returned to Paris to resettle there. But studios were scarce. By the time he



OPPOSITE: When the Man Rays acquired the studio, "I was terrified," Juliet Man Ray recalls. "It was like a garage." Man Ray partitioned off rooms to make it more livable, and hung cloth canopies to reduce dust and make the ceiling seem lower. LEFT: The highly productive artist, who is often associated with the Dada and Surrealist movements, created the boxed artwork *La Poire de Erik Satie* on top of the shelf. The piece is a case in point, as it comments on the whimsical title of a Satie composition, *"Trois pièces en forme d'une poire."* BELOW: Man Ray's desk is a reminder of his work in photography. The bronze is a self-portrait. Against the balcony are a Man Ray tapestry, *Revolving Doors*, and two of his paintings.





learned that a sculptor in the rue Férou was selling his lease, Juliet and Man Ray had become discouraged with living in hotels.

To Man Ray, the place he visited in the rue Férou was ideal "for a sculptor of monumental projects. I could see why one would hesitate to make it his living quarters," he wrote. "Perhaps Brancusi, with his austere cot in a corner of a balcony, would have been in his element here. But I was no celibate; Juliet had to be consulted and I brought her around to see the studio. It depressed her."

"I was terrified; I cried," Juliet confirms. "It was absolutely like a garage." But Man Ray hired workmen and spent the summer making a new nest, partitioning off rooms. "There was a sofa that came with the key money," Juliet remembers. "We tore it apart and he made an object from the springs called *Springtime*." Pieces of wood became a desk; foam rubber, a couch. And someone presented them with a sideboard from a monastery.

Artists' studios connote freedom; but not merely the freedom from someone else's arrangements of walls. For artists, work and play have no borders between them. As Man Ray began to fill the studio with new productions and with work that had been stored during the war, the entire place became a sort of visual echo of the man freely at work.

The studio became the total focus of his life. He'd rise from breakfast in bed, and in a serape and a beret paint until late afternoon, taking a break for lunch with Juliet at a small Italian restaurant, Les Trois Canettes, in the nearby rue des Canettes. On days he lacked inspiration, he would make a sortie to current exhibitions or to the Louvre, where he was particularly fond of Ingres's works. "You shouldn't look at painting for more than a half hour at a time," he used to tell Juliet, "or you'll lose track of your emotions." From five to seven, the Man Rays would receive their Parisian friends such as the Eluards, or Marcel and Teeny Duchamp, in from New York, or bright, good-looking young



OPPOSITE: Against the north wall, further examples of Man Ray's creativity are the head framed by a triangle, *L'Inconnue de la Seine*, and the spoon beneath, *Leather Shadow*. The aerograph to the left of the spoon is titled *Mask*. On the wall to the right of the head is *Target*, three figures in plaster and wallboard. LEFT: In the Bedroom, the large canvas is Man Ray's painting of his wife, Juliet. BELOW: Artworks on the east wall include a surreal lithograph, *La Fortune*, and a mirror object, *les grands-trans-parents*. Above the mirror: wooden and bronze sculptures. The photograph is of Man Ray and Juliet.



people not at all famous. Sometimes he liked to play readings from Sade on the record player, full volume. And sometimes, he favored amorous soirées in the studio. "Pleasure and the pursuit of freedom," Man Ray once wrote, "are the guiding motives in all human activity."□

—*G. Y. Dryansky*



LEFT: A table in the area where Man Ray painted exhibits a rolling pin used as a paint roller, a 1921 photo of the marchesa de Casati, and works, from left, titled *Café* and *Natural Painting*. The painting to the left of the roller is untitled. BELOW: A shelf the artist called "the cemetery" contains objects done by himself and given him by others.



How dare The Glenlivet be so expensive?

How dare we place such a premium on our 12-year-old Scotch? The same reason vintage wines and fine cognacs are so expensive. Superior taste. Just one sip and you'll know that The Glenlivet has a taste that's decidedly superior.

The Glenlivet is Scotland's first and finest single malt Scotch. Nothing but 100% Highland malt whisky, distilled from natural spring water and fine malt barley, aged in oaken casks, just as it always has been.

Only our time-honored methods can truly achieve The Glenlivet's unequaled taste. A taste that sets it apart. Its smoothness, body and bouquet are qualities found only in this unique Scotch.

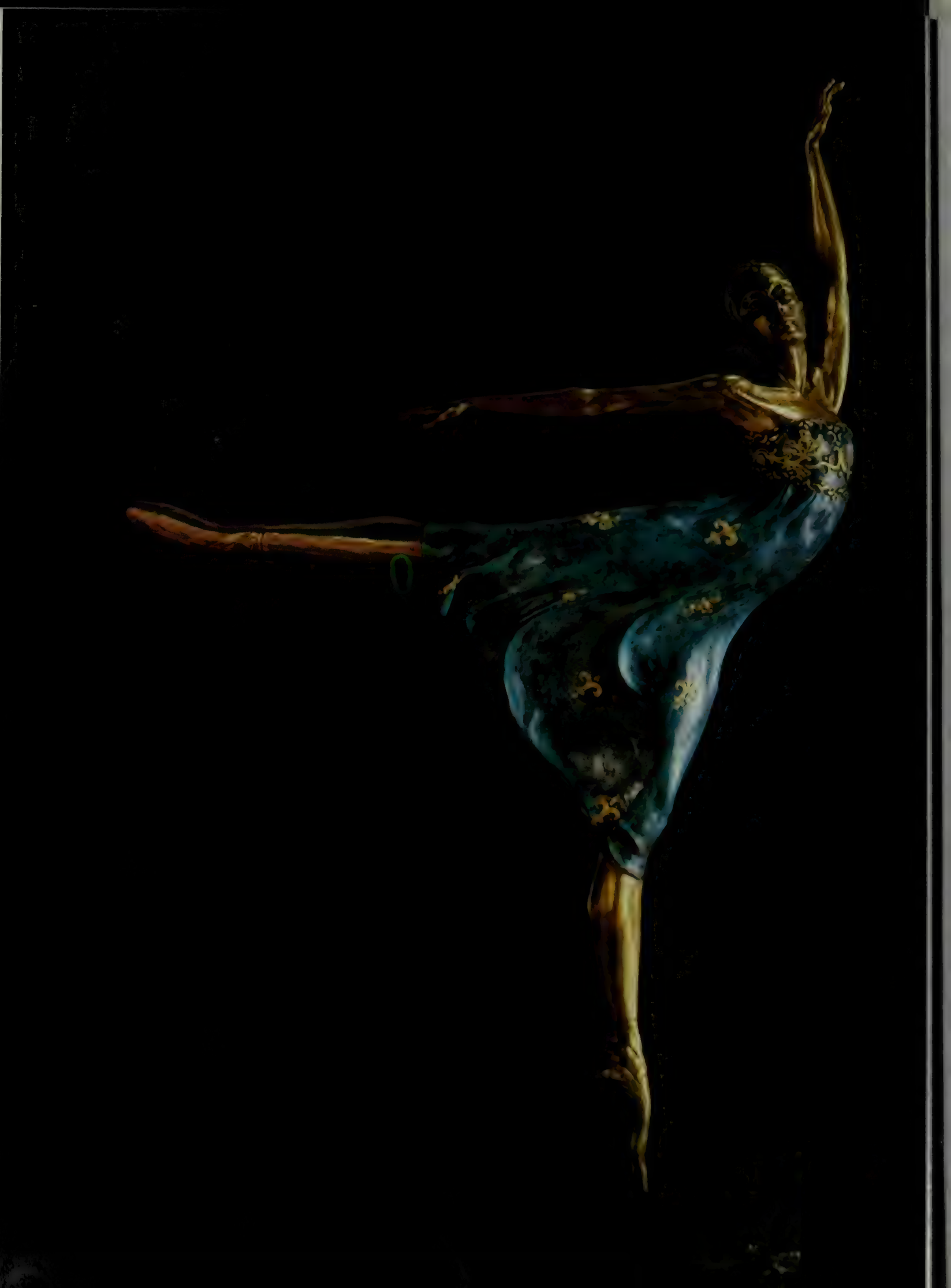
Of course, you may elect to purchase a good Scotch that's less expensive. But for a truly superior taste, you have to pay the greater price.

The Glenlivet

12-year-old unblended Scotch.
About $20 the bottle.



© 1982 SEAGRAM DISTILLERS CO.



Juliet

"It seems she hangs upon the cheek of night like a rich jewel"
(Romeo and Juliet. I.V.49)

Juliet, when Romeo first sees her – a powerful Renaissance image of perfect youth before perfect passion. This image, central to Shakespeare's play and the ballets based on it, has inspired great moments in theatre and dance. Paul Fairley has captured this image in this stunning original bronze sculpture. The rich textures of the Renaissance imagination, the supple beauty of youth, and the grace and power of the dance, are all a part of the magic that is *Juliet.*

Poised on a base of green natural marble, *Juliet* captures the fluidity and strength of the ballerina. Fairley has taken infinite care in creating a piece that is historically, and technically accurate. The detail of the hands, the exact position of the legs, the beaded head piece and the handetched embroidery on her gown attest to the exquisite craftsmanship employed in the creation of this sculpture. To have created all this detail in a flawless representational figure that stands 18" high and weighs approximately 10 pounds attests to Fairley's enormous talent and skill which is virtually unmatched in the world of contemporary sculpture.

Artmark Sculptures Ltd. invites you to share the magic Fairley has created and the excitement of owning this original bronze sculpture.

Juliet is being issued in a limited edition of 999, plus 2 Artist's proofs. Each sculpture is prepared and cast by the lost wax process under the direct supervision of the artist. Each sculpture in the edition will include the foundry mark and is signed and numbered by the artist. A Certificate of Authenticity will accompany each sculpture.

The price for this very special subscription is $1,525 U.S. or $1,950 CDN. You may order your *Juliet* today by calling toll free or writing to us.

GUARANTEE

ARTMARK SCULPTURES LTD. guarantees that the sculpture is an original creation of Paul Fairley; the Edition is limited as specified; and each piece is approved by the artist before shipment. ARTMARK SCULPTURES LTD. unconditionally guarantees to repurchase your bronze at the issue price of $1,525 U.S. or $1,950 CDN. any time within six months of your purchase.

HOW TO ORDER

You may reserve your *Juliet* by sending us your check now. Issue price $1,525 U.S. or $1,950 CDN. Major credits cards accepted. A five payment installment plan can be arranged. Cost of credit is included in the purchase price.

TO ORDER, CALL TOLL FREE

1-800-828-8222 (except New York State residents) call: 1-800-462-4644 or write: ARTMARK SCULPTURES LTD., P.O. Box 541 Lenox Hill P.O., New York, N.Y. 10021 for an illustrated brochure. In Canada, call 1-800-268-9054 or write: ARTMARK SCULPTURES LTD., 250 Adelaide Street, West, Toronto, Ontario M5H 1X6 for an illustrated brochure.

Artmark Sculptures Ltd.

New York and Toronto

"Juliet" by Paul Fairley © Artmark Sculptures Ltd. 1982

Winterthur®
MUSEUM COLLECTION

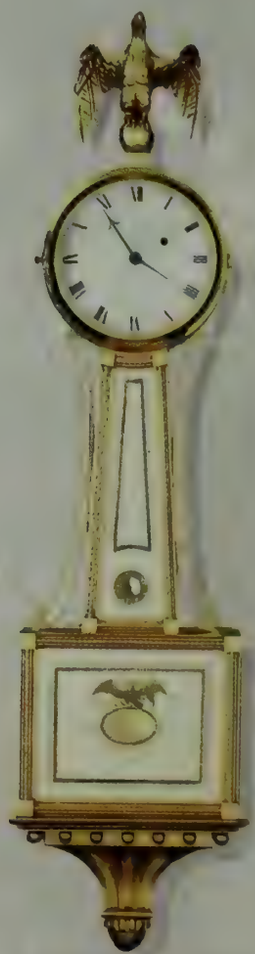
The master craftsmen at Colonial have built these clocks with meticulous attention to detail. Their skill assures you of a clock that will be treasured in your family for generations.



David Williams Tall Clock. This tall clock of unsurpassed quality combines a movement that features a bell strike, and both lunar and calendar dials. The case is crafted of mahogany and rare crotch mahogany burl veneers.



Aaron Willard Bracket Clock. An exceptionally rare piece, the delicate flowered dial, featuring a calendar, is set in a mahogany case, with arched glass sides and back, and a brass handle for carrying.



Simon Willard Banjo Clock. The banjo clock is one of the most popular American clocks ever built. Originally a presentation piece, this mahogany timepiece features a white case with eglomise tablets in the base and throat. A gilt wooden eagle proudly adorns the top; and an E. Howard movement assures accurate time.



Daniel Balch Massachusetts Shelf Clock. The original clock was actually a scaled-down tall clock. This clock, faithfully reproduced, features a case of mahogany with an inlaid fan design, reeded pilasters, carved scrolls, and is topped by brass flame finials.

Colonial Clock Co.
103 North Colonial St.

Colonial of Zeeland

Zeeland, MI 49464
(616) 772-2108

Goebel



Porcelain Treasures for Today and Tomorrow.
"First Moments," featuring the whistling swan (Cygnus columbianus). 12 inches long. $4950. A limited edition of 200.
Other Granget sculptures available from $1500 to $7950.

"Wings of the Wetlands" by Gunther Granget

Etta's Gift Gallery
6017 N.W. 23rd Street
Oklahoma City, OK 73127
(405) 495-1048

Armstrong's
150 E. Third Street
Pomona, CA 91766
(714) 623-6464

The Limited Edition
2170 Sunrise Highway
Merrick, NY 11566
(516) 623-4400

Byerly's Gallery
3777 Park Center Boulevard
St. Louis Park, MN 54416
(800) 328-3975

Coleman E. Adler & Sons, Inc.
722 Canal Street
New Orleans, LA 70130
(504) 523-5292

The Old World
The Dallas Galleria
13350 Dallas Parkway
Dallas, TX 75240
(214) 748-4142

For a "Wings of the Wetlands" brochure, write to: Goebel, Dept. AD211G, P.O. Box 527, Tarrytown, N.Y. 10591
Also available in Canada.



Toile Jacques©

(with Kenworthey Damask shown in wheat)

100% Cotton fabric in enchanting colorways, in stock for immediate delivery.

ESTABLISHED 1885

A. L. Diament & Co.

P.O. Box 230, Exton, Pennsylvania 19341 (215) 363-5660

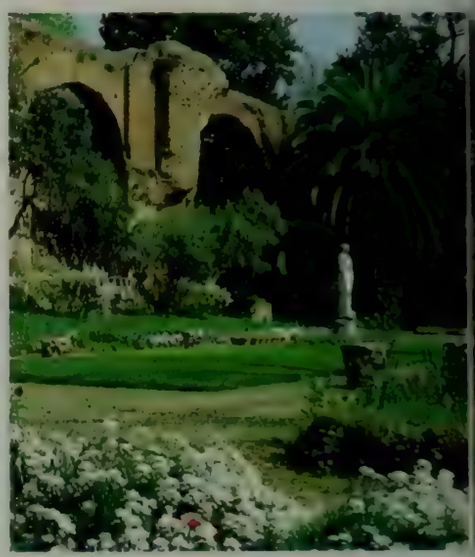
Boston • Chicago • Dallas • Houston • Los Angeles • Miami • New York • Philadelphia • San Francisco

Villa Wolkonsky

continued from page 146

the German embassy. Twenty-five years later it was acquired by the British and has been the British ambassador's private residence ever since.

"The Germans built a swimming pool; we planted a rose garden and magnolias," says Sir Ashley Clarke, who was British ambassador in Rome at Villa Wolkonsky in the late 1950s and lives now in Venice, intensely busy with restoration projects. He



Statuary, sarcophagi and ancient architectural fragments enhance the timeless mood of the British ambassador's residence in Rome.

adds, "We did not make great alterations, nor did we much bother Sir Basil Spence, who was rebuilding our new embassy. We moved a few statues, among them a notable copy of the Capitoline Venus, and took good care of the coniferae."

"It's such a delightful garden for morning and afternoon walks," says Sir Ronald Arculus, the present British ambassador, "and I am going to miss it deeply when I am back in London." Among his favorite details is a marble bas-relief of classical acanthus leaves, surrounded by unbridled tufts of identical, but live, acanthus leaves. "We have a large party for the queen's birthday every summer, in June, with seven or eight hundred guests," he says. A scene of these annual festivities is the circular terrace that was Zenaide's cherished

Villa Wolkonsky

elvedere overlooking the hills. Roses grow everywhere, not only n the renowned rose garden; there re small dog roses, wild roses in ushes and on espaliers, tea roses in- erspersed with orange trees. "In our vood, small as it may be," says Sir Ronald, "many migrating birds stop o rest on the branches of the pine rees. In thirty minutes a naturalist dentified no fewer than twenty-five



A colony of daisies lends a blithe note when interspersed with classical stonework in the distinctive garden of the Villa Wolkonsky.

species. I have myself accompanied the duke of Edinburgh to some well-known reserves of the World Wildlife Fund, along the Latium coast, and we saw and heard very little. Wildlife is much more lively here, in the middle of the city. Our trees are literally swarming with life."

"Nothing has really changed here in the last half century," observes Giordano Battiston, the gardener. He has been caring for the Villa Wolkonsky for more than forty years and has been decorated by the queen. "By and large, the villa still is what it used to be, except for some very large trees, planted more than one hundred and fifty years ago. They are now reaching their terminal age, and are slowly and peacefully making way for their young successors."

—Alberto Arbasino



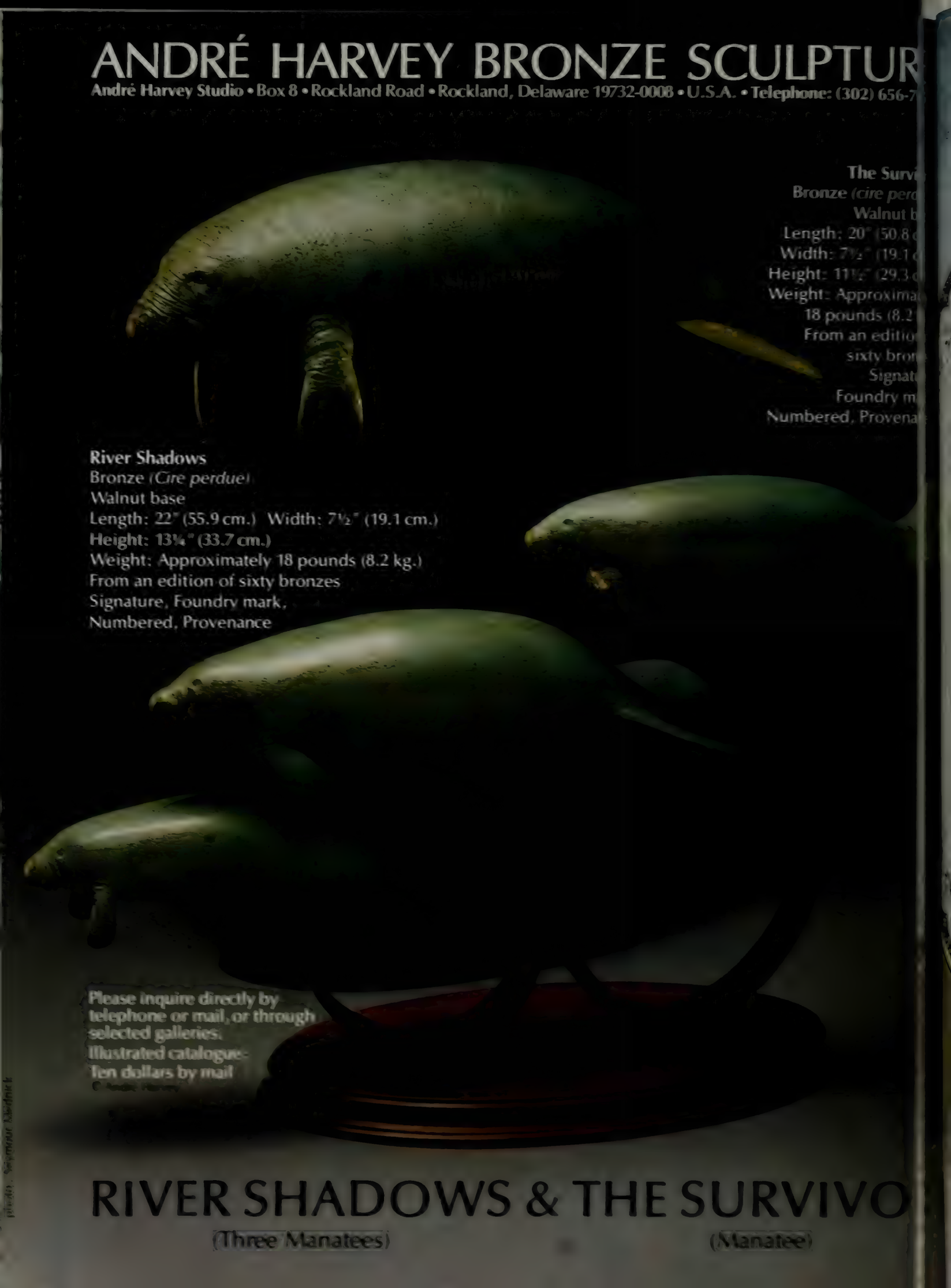
CASHMERE

Luxuriously soft. Impeccably crafted in Scotland. Available in fine stores at about $275.
Classic and fashion knitwear, also in lambswool, fine cottons, and other selected yarns.

© 1982 COURTAULDS GROUP Lyle & Scott 1441 BROADWAY NEW YORK, NEW YORK 10018

ANDRÉ HARVEY BRONZE SCULPTUR

André Harvey Studio • Box 8 • Rockland Road • Rockland, Delaware 19732-0008 • U.S.A. • Telephone: (302) 656-7



The Survi
Bronze *(cire perd*
Walnut b
Length: 20" (50.8 c
Width: 7½" (19.1 c
Height: 11½" (29.3 c
Weight: Approxima
18 pounds (8.2
From an editio
sixty bron
Signat
Foundry m
Numbered, Provena

River Shadows
Bronze *(Cire perdue)*
Walnut base
Length: 22" (55.9 cm.) Width: 7½" (19.1 cm.)
Height: 13¼" (33.7 cm.)
Weight: Approximately 18 pounds (8.2 kg.)
From an edition of sixty bronzes
Signature, Foundry mark,
Numbered, Provenance

Please inquire directly by telephone or mail, or through selected galleries.
Illustrated catalogue - Ten dollars by mail

© André Harvey

RIVER SHADOWS & THE SURVIVO

(Three Manatees) (Manatee)

This is Minton. It says so on both sides.

The distinctive design on the face of a Minton bone china plate is as recognizable as the hallmark on the back. Our newest pattern "Consort," reflects an English tradition which began in 1793. For the complete Minton pattern brochure and historical booklet, send 50¢ to Minton, Dept. 620, 700 Cottontail Lane, Somerset, N.J. 08873. **Minton**

Member Royal Doulton Group





Joyful Cargo & Textile from Java and Versatile Cargo.
All three are wallcoverings with correlated fabrics. Furniture and accessories all by Il Ponte.

Charles Barone Inc.

DISTINCTIVE WALLCOVERINGS AND FABRICS

WALLPAPERS INC. — San Francisco, CA
SEABROOK WALLCOVERINGS — Memphis, TN; Texas & Florida
THYBONY WALLCOVERINGS — Chicago, IL; Denver, CO.;
Salt Lake City, UT; Ohio & W. Pennsylvania;
CROWN WALLCOVERINGS — Canada
DAVID ISON — London; Paris

WALL COVERINGS NORTH — Anchorage, Alaska
PREMIERE SHOWCASE LTD. — Hong Kong
PHILDECOR — Manila, Philippines
CHARLES BARONE INC. — Southern California
CRAIG SHOWROOMS — Phoenix & Tucson, AZ

Charles Barone Inc., Pacific Design Center
8687 Melrose Avenue, Space 643

Los Angeles, California 90069
(213) 659-7050

Circle No. 7 Reader Service Card

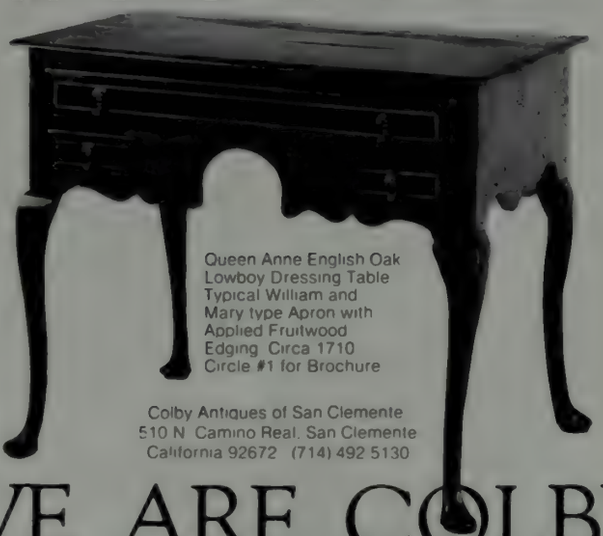


17th Century Italian Table. Circa 1600. Matched set of six Charles II Chairs. Flemish Tapestry, Circa 1660. Photo by Al Belson. 16th, 17th, 18th Century Period Furniture, Silver, Paintings, Tapestries. 60 minutes from Los Angeles with three stores in Laguna Beach. Established in 1940.

RICHARD YEAKEL ANTIQUES

1099 SO. COAST HIGHWAY · LAGUNA BEACH, CA. 92651
(714) 494-5526 (714) 494-6667

WE ARE DIRECT IMPORTERS



Queen Anne English Oak Lowboy Dressing Table. Typical William and Mary type Apron with Applied Fruitwood Edging. Circa 1710. Circle #1 for Brochure.

Colby Antiques of San Clemente
510 N. Camino Real, San Clemente
California 92672 (714) 492 5130

WE ARE COLBY ANTIQUES

ornia

LAGUNA BEACH

Imports—Far East Fine Arts
Coast Hwy Zip 92651
) 494-6505 Hrs 9:30-5:30, cl Sun
orcelain, ivory, lacquer, netsukes, snuff bronzes. Since 1937 one of the finest l art collections. Also in Palm Springs 30 for brochure

CHICAGO'S LARGEST NTIQUE DEALER

featuring
FURNITURE
French English & Continental
ORIENTAL ART
Large & varied selection

BRONZES	PAINTINGS
CHANDELIERS	SILVER
PORCELAIN	CLOCKS
ART GLASS	BRIC-A-BRAC
DOUGHTY & BOEHM BIRDS	

& much, much more all at

Donrose Galleries

751 N. WELLS•312/337-4502
Monday - Saturday 10 to 5
We are interested in purchasing worthwhile ART of all periods
WHOLESALE & RETAIL
VISA & MASTER CHARGE

LA JOLLA



Thomas R. Ladner Antiques
414 La Canada Zip 92037
Ph (714) 459-3753 Hrs 10-5 and appt
Select English, Continental period furniture. Direct importer 17th and 18th C. Thomas R. Ladner, ASID

PALO ALTO

Andre Ruzhnikov Russian Icons
P.O. Box 1261 Zip 94302
Ph (415) 858-0469 By appointment only
Russian icons 15th-19th C. Vast selection of subjects and styles, wide representation of icons with ornate silver enamel and filigree rizas. Collections of museum quality formed. Also Russian silver, Faberge, and enamels. Unconditional guarantee of authenticity furnished. Circle #6 for photo portfolio.



REDONDO BEACH

Japanese Antiques Mukashiya
1700 South Catalina Zip 90277
Ph (213) 540-5335 Hrs 12-5:30, cl Su, M, Tu
Serious antiques for the serious collector. Specializing in Samurai swords and fittings, armour, lacquer, inro, woodblock prints and fine cloisonne. Also, scrolls, screens, sculpture and fine porcelain. In Tokyo: 1-14-32-210 Jingumae Shibuya-ku. Circle #7 for brochure.



SAN FRANCISCO

Antique Fair
1700 16th Street at Showplace Square South
Ph (415) 863-3914 Hrs 10-5, cl Sa, Su



One of the West's leading trade sources specializing in quality Country French Antiques. Always a large selection of fine armoires, bonnetieres and tables. Only through your dealer, designer, or architect. Circle #28 for brochure.

Art and Designs of Japan
PO Box 15158 Zip 94115 Ph (415) 921-6511
Hrs By appointment only
Specialist in traditional Japanese woodblock prints. One of the most exclusive dealers in the United States. Extensive stock, subjects and artists, illustrated in catalogs with full descriptions and prices. See coupon and circle #2 for current catalog or #4 for all four catalogs.





15th C. Javanese Shiva Stone Carving 21" high

ACCENTS ON ASIA

Sacred Temple Art • Life Size Sculpture
Fine Porcelains • Urns
Most Unusual Store of its Kind
Wholesale/Retail
2263 Union Street (415) 563-1955
San Francisco, California 94123
Circle #90 in coupon for brochure

SAN JUAN BAUTISTA

Lillian Johnson Antiques
405 Third Street
Ph (408) 623-4381 Hrs 10-5, cl M
Haviland matching service specialist with over 4,000 patterns in stock. We are the china shop on an earthquake fault. Write today for free brochure explaining how you can be on our want list for your pattern's missing pieces. We buy and sell. Circle #21 for brochure.

Illinois

LAKE FOREST

Lake Forest Antiquarians
Post Office Box 841 Zip 60045
Ph (312) 234-1990 Hrs by appointment
Specialist in the finest antique British, Irish and Continental European silver. Circle #70 for illustrated catalogue.

Maine

YARMOUTH

W. M. Schwind Jr. Antiques
17 East Main St. (207) 846-9458
18th and 19th century antiques purchased directly from old Maine homes. Formal and country New England furniture. American and European accessories, ceramics, glass, metal, textiles. China trade items. Paintings and prints. All displayed for sale in a Federal period residence. Courtesy to the trade. Circle #88 for brochure.



Clements of Texas

Antique Showrooms

ee the excitement when you it our showrooms in Forney minutes from Dallas. We ve 35,000 sq. ft. of antiques the trade and collector.

took Texas to hold this huge llection of fine quality ntiques at wholesale ices. Visit us soon nd for our brochure o learn more about by circling #23.

lements Antiques of Texas
e (214) 226-1520



Monthly Auctions

The quality of our monthly auctions has drawn consistent praise. They have become an essential part of the buying schedule for antique dealers.

Our reputation for reliability in auctions is among the strongest in the business. Sales are the 2nd weekend of every month. For a sample auction brochure, circle #64.

Post Office Box 727
Forney, TX 75126

Tad Gilmore's Antique Register



Circle the items you want and include **$1 for handling** and I will do the rest. I will process your requests and forward them to the companies you indicate.

Dear Tad:
Enclosed you will find $ _____ which includes the **$1 for handling** as well as any costs requested. My check is payable to Tad Gilmore.

1. Free **2.** $10 **4.** $25 **6.** $6 **7.** $2

21. Free **23.** Free **28.** Free **30.** Free

64. $2 **70.** $3 **88.** Free **90.** Free

Name _____

Address _____

City _____ State _____ Zip _____

Mail Coupon To: Tad Gilmore
P.O. Box 42345 San Francisco, CA 94101 Phone (415) 673-3644

Antique Register Coupon

FREDERICK P. VICTORIA
& SON, INC.

DeEvia

Member of the Art and Antiques Dealers League of America

Fine French and English Furniture
—French, English, and Oriental Objets d'Art—
Hand crafted, Facsimile Reproductions.

154 East 55 Street
New York, N.Y. 10022
212-755-2549

GENE HACKMAN

continued from page 155

meticulous, very businesslike—and he has a great sense of humor, something we like in our family."

Mr. Hackman, who studied at the Art Students League of New York as a young man, has returned to his painting, in a glass-walled studio he had built on top of an abandoned water tower surrounded by ancient oak trees on the hillside property. And so that he can stay in shape for his demanding acting career, the lower



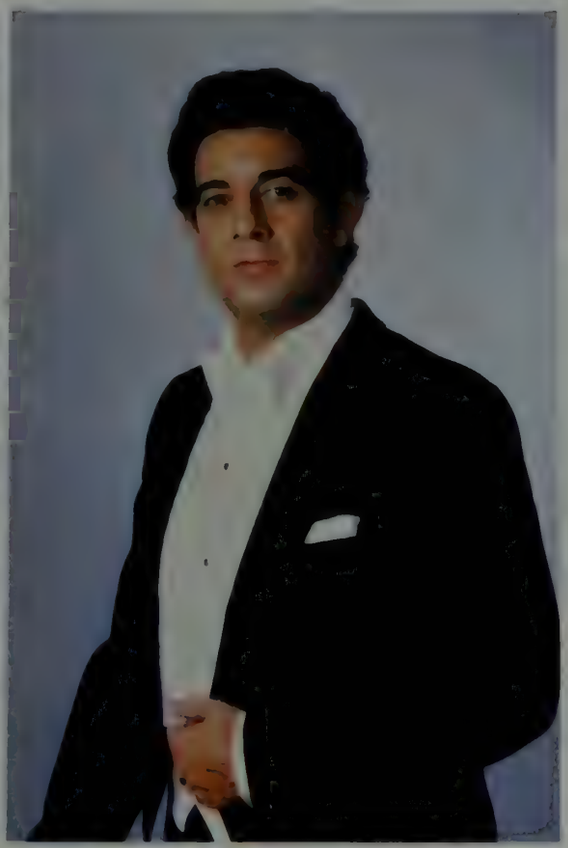
Faye Hackman's Dressing Room is appointed with period furniture and a Portuguese needlepoint rug from Decorative Carpets.

half of the tower has been made into a gymnasium. The actor personally participated in clearing the twenty-five acres, restoring the terraced lawns and gardens, and trimming the massive oak trees shading the property. It was, he says, a project that made working out in his new gym unnecessary for many months.

Participation might well be the theme of both Mr. Hackman's personal and professional life. He was born in California, but grew up in Illinois, and is quick to point out that the midwestern work ethic is a strong motivating force in his life. His grandfather was a newspaper reporter, his father a pressman, and for some years Gene Hackman planned and studied, to be a journalist too.

continued on page 200

Placido Domingo, the complete musician, discusses his favorite instrument.



Every half century or so, a leader emerges in his field of such substance and force that he stands out head and shoulders above the rest, and the best.

Even to people who have never graced the great opera houses of the world, the name and the voice of Placido Domingo are justifiably hailed. But for those who will stand in line all night to share the beauty of this man's singing, he is a legend.

A legend which can be heard from Hamburg to Paris, from Milan to New York.

"I can only sing five or six performances a month," he says. "In order to give of my best, I must make sure I do not sing too much. That is my responsibility to the people who try so hard to see me."

Placido is not simply the world's greatest tenor, but rather a complete musician who also possesses a marvelous voice.

At rehearsals, his mastery of the piano enables him to sit and play through the score, thinking of the emotions that words and music are attempting to communicate.

His experience as a conductor gives him objectivity, not only about his own interpretation of the part, but also of the total performance.

"To understand the part," he says, "one must first musically and dramatically understand the whole. I was lucky to have been given the talents to do this."

Placido Domingo also has an extremely good understanding of the watch he chooses to wear.

A Rolex Oyster GMT-Master in 18kt. gold.

"This watch is perfect for me," he says, "because it simultaneously tells me the time in two different countries...which is extremely useful considering the amount of traveling I have to do.

"And opera people all over the world are pleased too, because now I don't get them out of bed when I phone them. And, unlike me, this watch never needs a rest. You could say it's my favorite instrument."

For the complete musician. The complete watch. By Rolex.

ROLEX



Pictured: The Rolex GMT-Master. Available in 18kt. gold or stainless steel, with matching bracelet.

Write for brochure. Rolex Watch, U.S.A., Inc., Dept. 236, Rolex Building, 665 Fifth Avenue, New York, N.Y. 10022-5383.
World headquarters in Geneva. Other offices in Canada and major countries around the world.

Sole U.S.A. Distributor Foreign Vintages, Inc.
New York, N.Y. 80 Proof.

Rémy

REMY MARTIN

80 PROOF
750 ml

Maison fondée en 1724

Rémy Martin

V.S.O.P.

COGNAC
FRANCE

PRODUCE OF FRANCE

FINE CHAMPAGNE COGNAC

THE FIRST NAME IN COGNAC SINCE 1724

EXCLUSIVELY FINE CHAMPAGNE COGNAC FROM THE TWO BEST DISTRICTS OF THE COGNAC REGION

GENE HACKMAN

continued from page 198

"But I kept rediscovering the fact that I wanted to be an actor," he remembers. "Finally the desire became so strong that I just gave in to it. It took me a while to get started." He is a hardworking actor who does many of his own stunts, and he moves easily from drama to comedy.

Gene Hackman is the sort of man who is attracted to projects. This is not the first house to be renovated and rebuilt with his involvement and

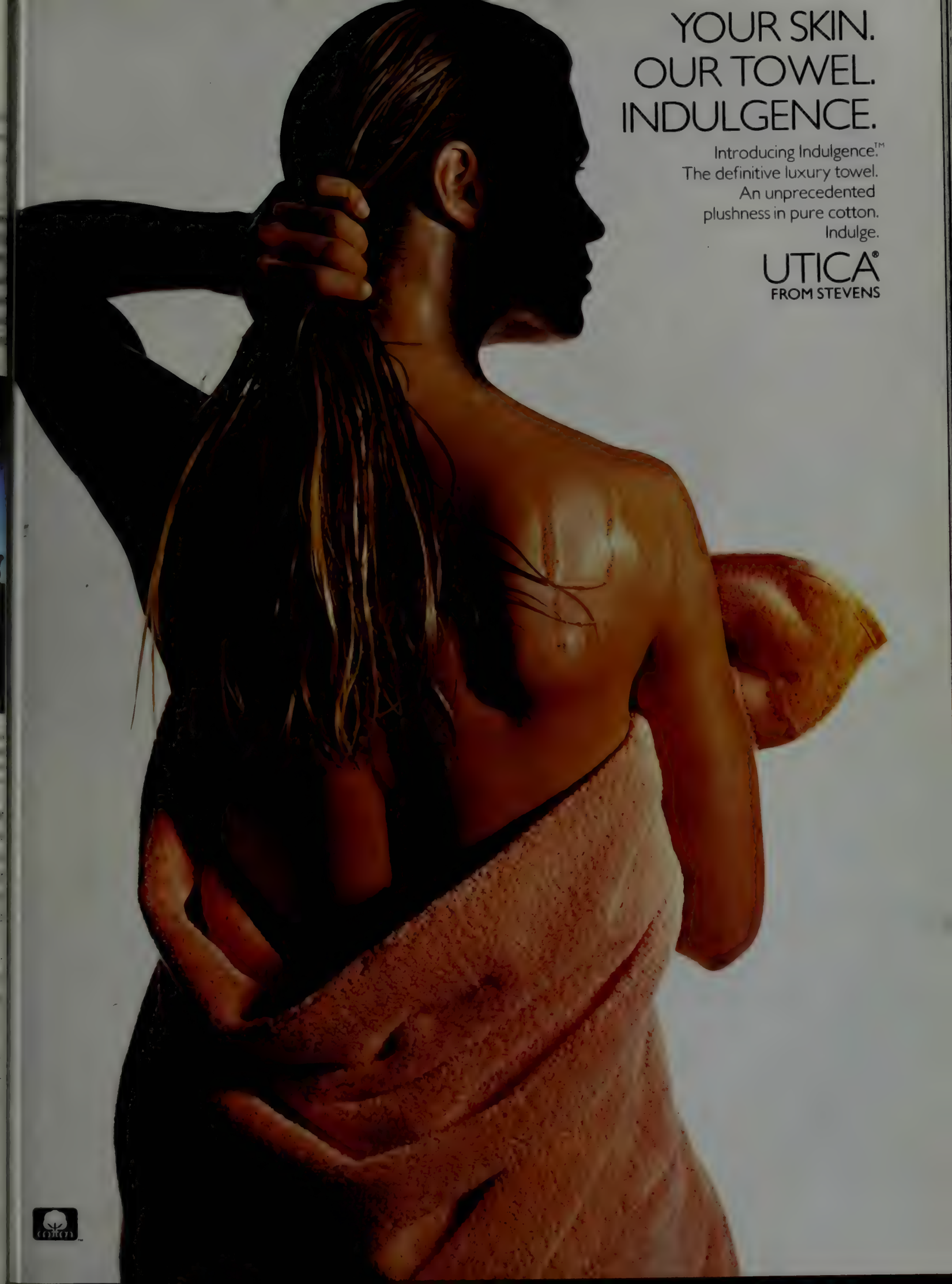


Filigreed wrought-iron gates and a phalanx of classical urns augment the traditional architecture of the Gene Hackman residence.

supervision. "There was concern at first about moving to Montecito," he says. "It's too far for commuting to Los Angeles, but, at about an hour and a half, it's an easy occasional drive. People asked how we could move so far away from Hollywood. That wasn't hard. Out of the thirty-eight or so films I've done, only two were made in Hollywood. The last one was shot in Canada and Jamaica, and the next takes place in Tunisia."

The big question was not about moving to Montecito, but whether Steve Chase and the Hackmans could impose the family's casual way of life on a formal house. "We are comfortable here," Mr. Hackman says, "and we succeeded in our wish to both protect and change this house."

—*Wayne Warga*


YOUR SKIN.
OUR TOWEL.
INDULGENCE.
Introducing Indulgence.™
The definitive luxury towel.
An unprecedented
plushness in pure cotton.
Indulge.
UTICA®
FROM STEVENS


FABRICS • PRINTS • TRIMMINGS
Old World Weavers INC.
136 EAST 57 STREET • NEW YORK 10022 • 212-355-7186
ATLANTA: Ainsworth Noah & Assoc. • CHICAGO: R. J. Randolph • DALLAS, HOUSTON: Gerald Hargett Inc. • LOS ANGELES: J. Robert Scott & Assoc. Inc.
MIAMI: Todd Wiggins & Assoc. • PALM BEACH: Mark B. Meyer Assoc. Inc. • DENVER, SAN FRANCISCO: Shears & Window • SEATTLE: McQuiston-Rig

pace®



MONTECARLO MODULAR SERIES / DESIGN S. PARRAVICINI

THE PACE COLLECTION INC. / 321 EAST 62 STREET, NEW YORK, N.Y. 10021 / (212) 838-0331
CHICAGO · LOS ANGELES · MIAMI · DALLAS · ATLANTA · DENVER · BOSTON · SAN FRANCISCO · SEATTLE

DENIS R. PHILLIPS



Mesa, acrylic on linen, 32 x 40 inches, 1980

A limited edition of 355 offset lithographs of Mesa has been produced with utmost care and fidelity. Printed on museum quality 100% rag, acid free paper, each print has been signed and numbered by the artist. Image size is 18¾ x 23½ inches. Outside paper size is 24 x 28½ inches. $250 includes aluminum frame (gold, silver or pewter), 4 ply white rag mat, 2 ply rag back, plexiglas and delivery. Unframed $200. All purchases will be registered and filled consecutively as requests are received. Your inquiries are welcome.

Phillips Gallery

444 East 2nd South, Salt Lake City, Utah 84111 801-364-8284

White puts the designer to the test.
Sherle Wagner passes it with flying colors.



Design without decoration. Silhouette without subterfuge. Here is artistic probity to catch the eye of a collector.
Here is classicism in china that knows no date. Choose from plain white or a host of hand painted china.

Sherle Wagner
60 East 57 Street, New York, N.Y. 10022 PL 8-3300
For Illustrated Catalogue Send $5 to Dept AD.

NOBLE STEED



OVERALL HEIGHT 26½"/PHOTOGRAPH BY ART WALDINGER

IN A FANCIFUL flight of the mind, allow yourself to imagine that this beautifully cast solid bronze horse represents great adventures into the past and future. Now under Suleiman the Magnificent. Genghis Khan or Alexander in their conquests of the then known world. now beneath Cortez in Mexico or the gallant Marengo with Napoleon. Or does his lineage take you back to the mythical Pegasus and a journey more daring than that of Icarus. surpassing even the achievement of modern day astronauts. and going beyond the sun into the infinite vastness of space to a world of worlds from which there is no return where joy and peace reign forever.

MARBRO

1625 SOUTH LOS ANGELES STREET. LOS ANGELES. CALIFORNIA 90015 (213) 748-6226

saporiti italia

21010 BESNATE / VARESE / ITALY
TEL. 0331 / 274 198
TELEX 332563 SAPOIT-I

MILANO
VIA MONTENAPOLEONE, 27 / E
TEL. 02 / 709 109 - 783 574

NEW YORK
CAMPANIELLO IMPORTS Ltd.
225, EAST 57th STREET - PHONE 212 / 371 - 3700
U.S. TELEX 125594 CAMPIMPORT
INT. TELEX 237770 CAMP UR

MIAMI - FLORIDA
CAMPANIELLO IMPORTS OF FLORIDA, INC.
180 NORTH EAST, 39 STREET
PHONE 305/576.9494

LOS ANGELES - CALIFORNIA
CAMPANIELLO IMPORTS Ltd.
8687 MELROSE AVENUE
PHONE 213/854-0990

PARIS
PERSPECTIVES
92, RUE DE RENNES - TEL. 1 / 222 08 63

STRASBOURG
MAGADE
9, RUE DE L'EGLISE - TEL. 88 / 32 53 88
TELEX 890218 F

BRUXELLES
EUSTIRA
78, AVENUE LOUISE - TEL. 2 / 51 29 127

GENEVE
DEMOFI
10, BOULEVARD JAMES-FAZJ - TEL. 22 / 31 77 12

MODEL QUEENING
design arch. Giovanni Offredi

Fabric designed by
MISSONI exclusively for Saporiti

Engraved leathers by GUIDO PASQUALI

OTHER SHOWROOMS: WASHINGTON, D.C. • CHICAGO • DALLAS • DENVER • HOUSTON • PHILADELPHIA • SAN JUAN, P.R. • WEST PALM BEACH •
SALES OFFICES: CINCINNATI • SEATTLE • MINNEAPOLIS



The carpets and tapestries
by Missoni's collection
and are produced by Saporiti

moquettes



Shown here: Tulips, Tulip Time, Tulip Border, and

ELEGANCE

You'll find it in the new Warner Screenprint Collection, Volume VI. This is an incredibly rich collection of more than twenty-three different wallcovering designs with thirteen magnificent borders in your choice of three or four of the newest colorways. Most of this collection have correlated fabrics that complete an elegant ambiance.

Warner Screenprint Collection, Volume VI is available now through interior designers and decorating departments of fine stores.

The Warner Company
108 South Des Plaines, Chicago, IL 60606
Showroom: 6-134, The Merchandise Mart, Chicago, IL 60654

All the elegant things happening to walls are by Warner

Wallcoverings & Fabrics

Chicago • Cleveland • Dallas • Detroit • Houston • Kansas City • Milwaukee • Minneapolis • Pittsburgh

True or False?



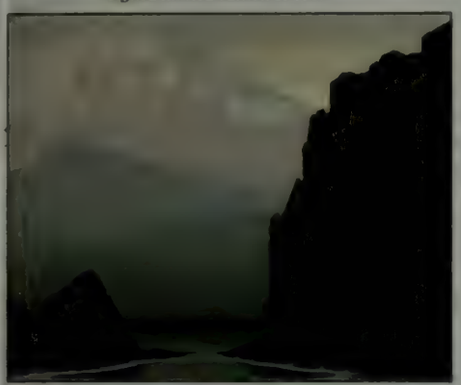
Thom De Jong's *Shopping in the Snow*, original etching. Signed limited edition of 150.



Alexander Calder's *Les Fleurs*, original lithograph. Signed limited edition of 90.



Carol Wald's *Sentinel of the Plains*, original lithograph. Signed limited edition of 250.



Jerome Schurr's *Mt. McKinley*, original serigraph. Signed limited edition of 290.

() Original art costs big money—especially limited editions.
() You take a risk on authenticity and investment value.
() You can't return what you don't like.

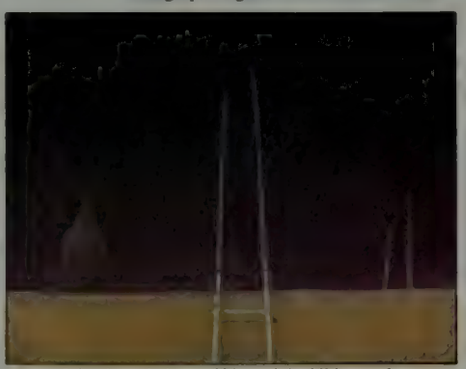
If you answered *False* to all the questions, you know the truth about buying art from the Original Print Collectors Group.

We offer you signed original work by Calder. Chagall. Miró. Picasso. Vasarely. And other important artists represented in the world's great museums and galleries.

You can choose limited edition etchings, engravings, lithographs, woodcuts, and silk-screen prints, signed and numbered by the artists themselves. And prices start as low as $200.

We select prints for value as well as beauty. Every print comes with a Certificate of Authenticity, your assurance that you own a bona fide, signed, limited edition original. And you also get a full money-back guarantee.

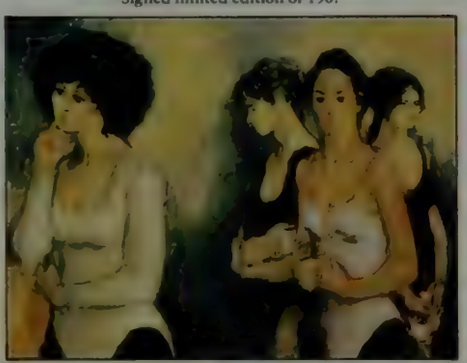
For more information, without obligation, send in the coupon today. We'll send you a beautiful color catalog—free. Get the right facts about the rewards of owning original art.



John Axton's *Acoma Skies*, original lithograph. Signed limited edition of 150.



Robert Logrippo's *Circus is Coming to Town*, original lithograph. Signed limited edition of 250.



Jan De Ruth's *In the Wings*, original serigraph. Signed limited edition of 250.



Jean-Luc Lecoindre's *Les Halles*, original lithograph. Signed limited edition of 175.



Denis-Paul Noyer's *Les Vacances*, original lithograph. Signed limited edition of 300.

Visit our new gallery located at 215 Lexington Avenue, Mon–Fri, 9–5 PM. Telephone: 212-685-9400 Ext: 35

Original print collectors group, Ltd.

215 LEXINGTON AVE., DEPT. AD-30, NEW YORK 10016

PLEASE SEND ME YOUR FREE COLOR CATALOGUE WITHOUT OBLIGATION.

NAME _____
(PLEASE PRINT)

ADDRESS _____

CITY _____ ST _____ ZIP _____

© 1982 OPCG, LTD

Treasures to Delight the Eye

"WE HAVE A SMALL, intensely personal shop," declares Kay Robertson, who, with her husband, Bill, owns the Los Angeles antiques shop of Loewi-Robertson. The quiet shop reflects their individual tastes in the varied blend of fine European furniture, textiles, paintings, sculpture and decorative objects. The Robertsons' diverse interests in antiques stem as much from their own personal preferences as from Mrs. Robertson's lifelong ties with the European antiques world.

An Appreciation of Excellence

"My great-grandfather started the firm of Bernheimer, in Munich, and it is still the largest antiques dealer in Germany," Mrs. Robertson explains. "My father, Adolph Loewi, apprenticed with him as a teenager. In those early days dealers did not attend universities to learn the history of art, since very little was written then. Later, in 1911, my father opened his own shop in Venice, concentrating on woven textiles, particularly those of the Medieval period.

"I was born in Venice, and during my childhood my father taught me about antiques. He would hand me two pieces of velvet and say, Feel this one—it dates from around 1450; the other one is from around 1480. Feel the difference between them. See the nuances in the design and the color. This is a Spanish red; here is an Italian red.' Handling, handling, handling—that is how he taught me."

In 1938 Adolph Loewi moved with his family to the United States, eventually settling in Los Angeles. The shop's clientele, however, remained largely in Europe and New York. "Our clients included decorators and private collectors, as well as museums around the world," says Mrs. Robertson. "In 1946, on his first trip back to Europe, my father was able to purchase the renowned Sangiorgi textile collection of Rome. He then sold it to the Metropolitan Museum of Art."



PHOTOGRAPHY MEL WENSTEIN

At Loewi-Robertson, Los Angeles, owners Kay and Bill Robertson emphasize their focus on antique textiles. While European art and furnishings are also available, fabrics such as these 18th-century chasubles (below) contribute to the individual character of the gallery.



BELOW: A six-panel screen from France accompanies a landscape by Jan Baptist Huysmans and an Italian allegorical painting. A Soho tapestry, nearby, depicts *The Procession of Bacchus*. All pieces date from the 17th century. A chasuble, ca. 1710, graces the chair.



Earlier, Bill Robertson, visiting Hollywood on leave from the Royal Canadian Air Force, had met Miss Loewi, and in 1945 they were married. Soon thereafter he began working for his father-in-law. As with his daughter, Adolph Loewi schooled his son-in-law in the art of recognizing fine antiques. "Bill had the natural instincts of a good antiques dealer—taste and a feeling for quality," says Mrs. Robertson. "Given those two attributes, everything else can be learned. On our annual buying trips to Europe, my father and Bill would visit museums, private collections and other antiques shops. They scrutinized everything, all as a part of learning about antiques. It was a wonderful education."

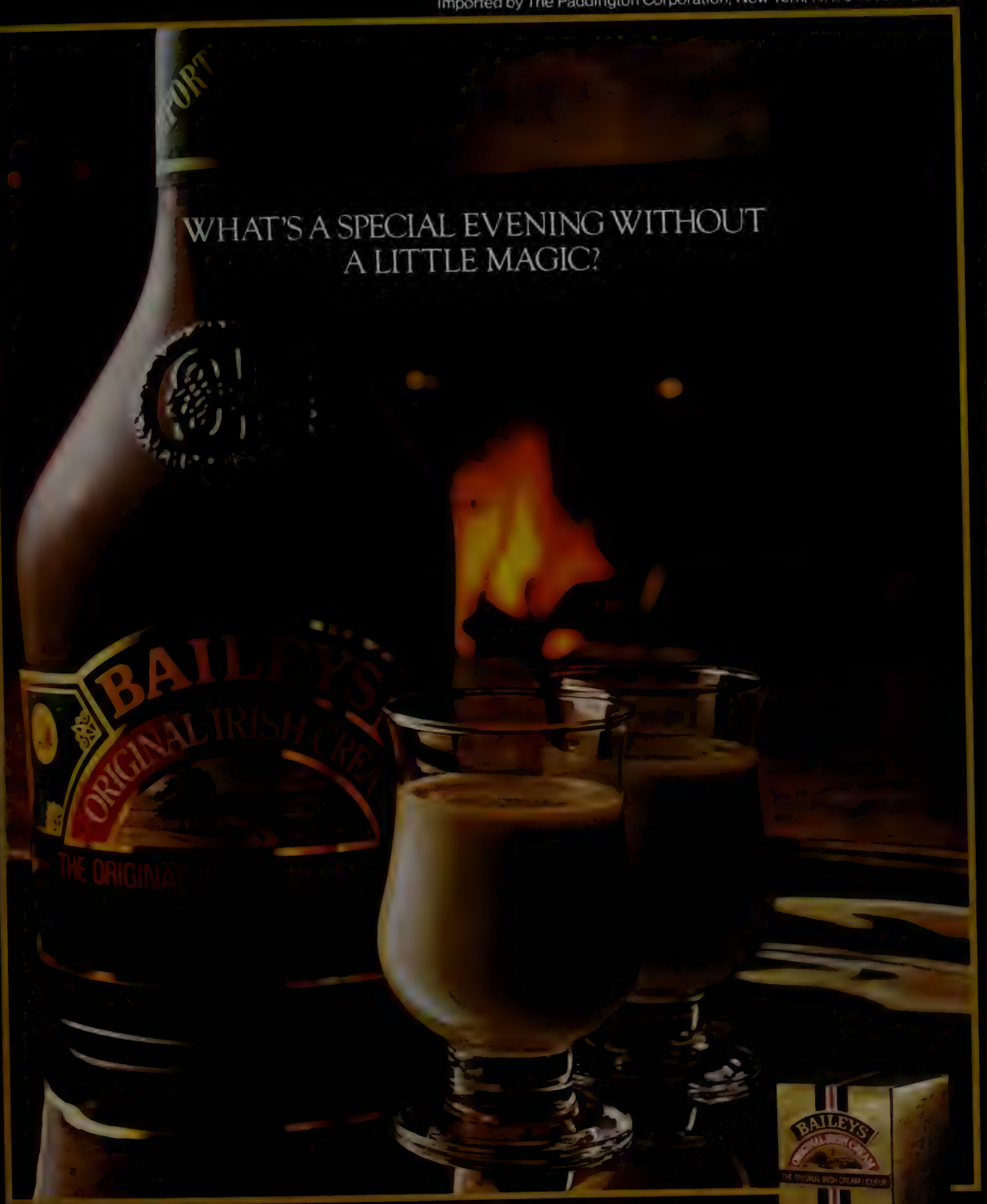
Solving Artistic Puzzles

Ultimately Mr. Robertson made his own contributions to the firm and introduced a new and timely perspective: the value of published resources and bibliographies in ascertaining the histories of the Loewi-Robertson inventory. Now the shop holds several thousand volumes of resource books, some almost as valuable as the objects they describe. "At the turn of the century," says Mr. Robertson, "art experts relied upon their eyes and their memories to guide them. Today specialists are very concerned with comparing photographs of art objects and tracing the provenances. It represents a change in the theory of art history, from a more informal discipline to a more technical one."

Bill Robertson approaches the research of a painting or an object much as a detective might, acting upon clues and hunches. Not long ago the Robertsons purchased an anonymous landscape in the seventeenth-century Italian style, painted with the typical

continued on page 214

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981



Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.

Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.



We wi
listen ver
attentively to you
wants and needs, con
centrate on your taste an
preference and satisfy your imag
ination. Our staff will spend endles
hours sketching, planning, drafting an
even building a model to scale of your ne
room. The cabinets, panels, and fireplaces ar
made of the highest quality hardwoods and are superbl
crafted in hand rubbed finishes. Expert cabinet makers ar
drafted from our own cabinet shop to insure a flawless installation
Ultimately you will enjoy the most luxurious environment

WE INSTALL ANYWHER

Send $10.00 for Custom Paneling Brochure and Color Slides.

Send $5.00 for Fireplaces, Mouldings & Carvings Brochure.
Sample included.

ARCHITECTURAL PANELING INC

979 Third Ave., D&D Building, Dept. AD, New York 10022 / (212) 371-9632-3

LOUIS VUITTON® FABRIC DESIGN®



LV

In 1854, Louis Vuitton began making the finest trunks ever. He selected a natural cow-hide for handles and other leather fittings. Designed a pick-proof lock for protection. Chose solid brass for strength. His signature became the standard of excellence.

Today, this passion for quality is still evident in every detail. For instance, all locks are individually numbered, unique to every owner, who can have the same lock fitted to all 'Lozine' luggage. The combination, of course, is known only to Louis Vuitton.

There is so much more to Louis Vuitton than you may know.

New York, 51 East 57th Street and at Macy's Herald Square
Bal Harbour, Bal Harbour Shops
Palm Beach, 251 Worth Avenue
Dallas, Dallas Galleria
Chicago, Water Tower Place
San Francisco, 317 Sutter Street
Beverly Hills, Rodeo Collection

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDEE EN 1854

Paris, Nice and in the major cities of Europe, America and the Far East.

ROBERT COTTINGHAM

NEW WORKS
NOVEMBER 2-23, 1982



KRESGE'S, 1981. OIL ON CANVAS, 8 x 5½ FEET

PRESENTED FOR EXHIBITION AND SALE IS THIS COLLECTION OF NEW WORK BY THE ARTIST. A FULLY ILLUSTRATED CATALOGUE WITH TEXT BY FRANK H. GOODYEAR, JR. IS AVAILABLE UPON REQUEST FOR $5.00, POSTPAID.

COE KERR CONTEMPORARY

49 EAST 82 STREET NEW YORK 10028 TEL 212 628-1340

MONDAY-FRIDAY 9 TO 5, SATURDAY 10 TO 5

Treasures to Delight the Eye
continued from page 210



At Loewi-Robertson, Neapolitan *presepio* figures enliven the chambers of a painted Venetian vitrine, ca. 1750. In the background is a 17th-century Indo-Portuguese linen coverlet.

period treatment of sky and clouds. When a restorer cleaned the work, many layers of heavy varnish came off, revealing a beautiful, and very different, sky. Says Mr. Robertson, "I took a detail photograph and noticed that in the distant skyline were some buildings with spires. But you don't find spires in Italy!" After a dogged search that involved tracing the remnants of initials that had been hidden below the frame, he discovered the identity of the artist: Jan Baptist Huysmans, a seventeenth-century Flemish painter. "So often with this kind of research," Bill Robertson says, "I learn a great deal, but I'm not able to solve the puzzle completely. It's very gratifying when I do."

Over the last several years the Robertsons have again become involved with antique textiles, with museums as their clients. "There is a great interest in textiles now," Mrs. Robertson comments, "which is only natural, because these pieces, sometimes only fragments, are such intimate examples of our past—things people wore. But, though I specialize in Medieval textiles, I rarely find any to purchase; most are already in

Treasures to Delight the Eye



Terra-cotta sculptures at Loewi-Robertson are by 16th-century artist Gerolamo Campagna. Crafted with moving detail, these figures portray the legend of Tobias and the angel.

museums. Textiles of the seventeenth and eighteenth centuries can be found, but they, too, are becoming rare. And the fact that a textile is old does not guarantee its value; it must be in perfect condition. To compare areas of collecting: A top-quality textile, woven or embroidered, can be purchased today for under fifty thousand dollars. A painting of equivalent importance and rarity would be valued at two to three million dollars."

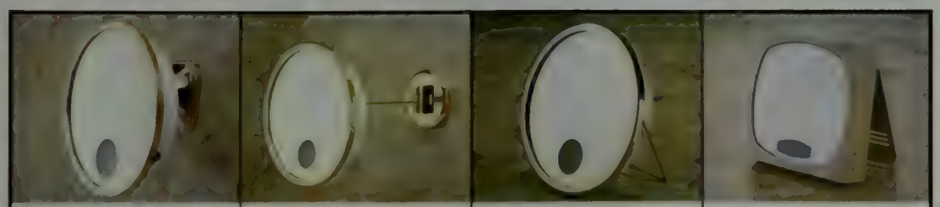
Outside the field of textiles, the Robertsons search for outstanding qualities in the antique furniture they acquire. "We look for pieces that delight the eye," says Mrs. Robertson. "Georgian furniture seems a little boring at times; we strive to find pieces that are a bit more amusing." Italian, French, German and Austrian styles with lacquered or painted finishes predominate in the shop, and the Robertsons carry numerous other objects, ranging from small bronzes to gilded girandoles. "Generally, we buy only furniture that dates from before the French Revolution, although occasionally an exceptional Directoire piece will catch our eye."

Over the years the Robertsons have

continued on page 216

The world's most beautifully crafted custom mirror, seen in the grand hotels throughout Europe—Hôtel Plaza Athénée, Hôtel George V, Hôtel Bristol, Hôtel Ritz—is now available in America.

Miroir Brot's 150 year manufacturing heritage provides you with three times the magnification of an ordinary mirror. The revolutionary spotlight designed into the mirror surface eliminates fogging while providing illumination for make-up application and barber-clean shaving. Easy to use, just plug in.



Swivel Wall Model	Long-Arm Model	Portable Table Model	Travel Mirror
Chrome #7120 $169.00 Gold #7130 $195.00	Chrome #7121 $370.00 Gold #7131 $405.00	Chrome #7127 $169.00 Gold #7137 $195.00	Ivory #7141 $95.00
Measuring 9-1/2" in diameter and 5-1/2" deep from wall to glass this model is ideal for smaller bath, vanity, and wardrobe areas.	When fully extended, the convenient swivel arm of this model extends *Miroir Brot* over 8-3/4" with full 180° mobility.	Take *Miroir Brot* anywhere in the home with this convenient stand alone model. A truly portable extension of *Miroir Brot* for vanity use.	This 6-1/2" compact travel mirror incorporates all of the unique *Miroir Brot* features into a smooth-edged, ivory toned case.

Bring the image of sophistication into *your* home. Credit card customer's call: TOLL FREE, (800) 421-4404. In Calif.; call, (800) 252-0505. To order by mail: Check, MasterCard or VISA accepted. Mail to: *Miroir Brot*, U.S.A. 8921 Lindblade St., Culver City, CA 90230. (213) 204-4400. Add $6.00 for shipping and handling. (If you order more than one, we'll pay all shipping costs.) In CA, also add 6-1/2% sales tax. Additional *special* bulbs (#7190) available at $5.00 each.

Quantity	Style #	Price
	Subtotal	
	Plus Tax	
	Plus Frt.	
	Total	

Name _____

Address _____ Apt.# _____

City _____ State _____ Zip _____

Phone # () _____ Check (), VISA (), MC ()

Card # _____ Exp. Date _____

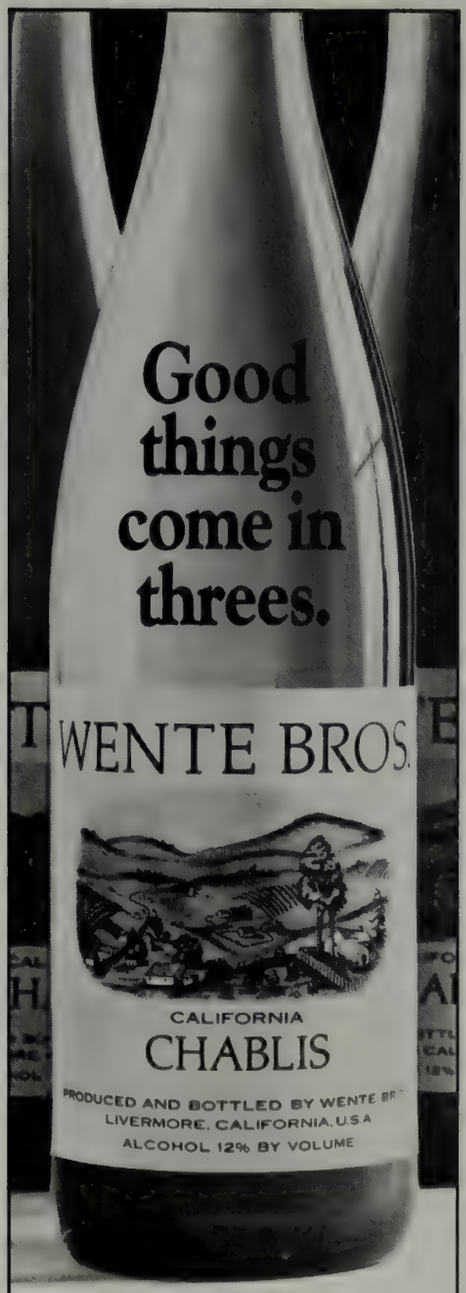
Miroir Brot, U.S.A., 8921 Lindblade St., Culver City, CA 90230 (213) 204-4400

The original Teddy Bear. Handcrafted in Germany since 1903. Available at fine toy and department stores.

Steiff
BUTTON IN EAR



A lifetime of love.



One taste of this chablis and you'll want to keep a couple of extra bottles on hand. Blended from choice California Chenin Blanc grapes to produce the crisp, clean taste of a fine white Burgundy. Classic wine-making, from a classic California wine family. Wente Chablis.

WENTE BROS.

Wines of Quality and Character Since 1883.

SOLE U.S. DISTRIBUTOR PARROTT & CO. SAN FRANCISCO

Treasures to Delight the Eye

continued from page 215

noticed changes in both the public's taste in antiques and the antiques market itself. "There are great cycles in the types of antiques the public buys," says Mrs. Robertson. "For instance, in the fifties, lacquered furniture brought big prices, and you couldn't give away furniture of natural wood. In the sixties and seventies, though, a shop couldn't sell painted furnishings—everyone wanted natural wood finishes. Bill and I don't try



At Loewi-Robertson, 18th-century furnishings include German giltwood wall ornaments, an Italian landscape from the School of Pannini, and a Piedmontese commode supporting 17th-century alabaster and wood carvings.

to anticipate trends," she adds. "We buy what we like—if the piece is worth the price, and if we think someone will want it someday."

To the potential and longtime collector, Mr. Robertson offers a personal opinion on coping with the rapidly changing and often confusing market: "The rule of thumb in the antiques market has not varied," he states. "When investment opportunities are considered, the better-quality antiques will always rise in price because of their rarity. But I feel that prospective buyers should never purchase pieces solely for investment. They should love them enough to research them, and they should use the services of a good antiques dealer. A dabbler can't hope to invest as wisely as one who has spent a lifetime studying the field." □

—Cameron Curtis McKinley

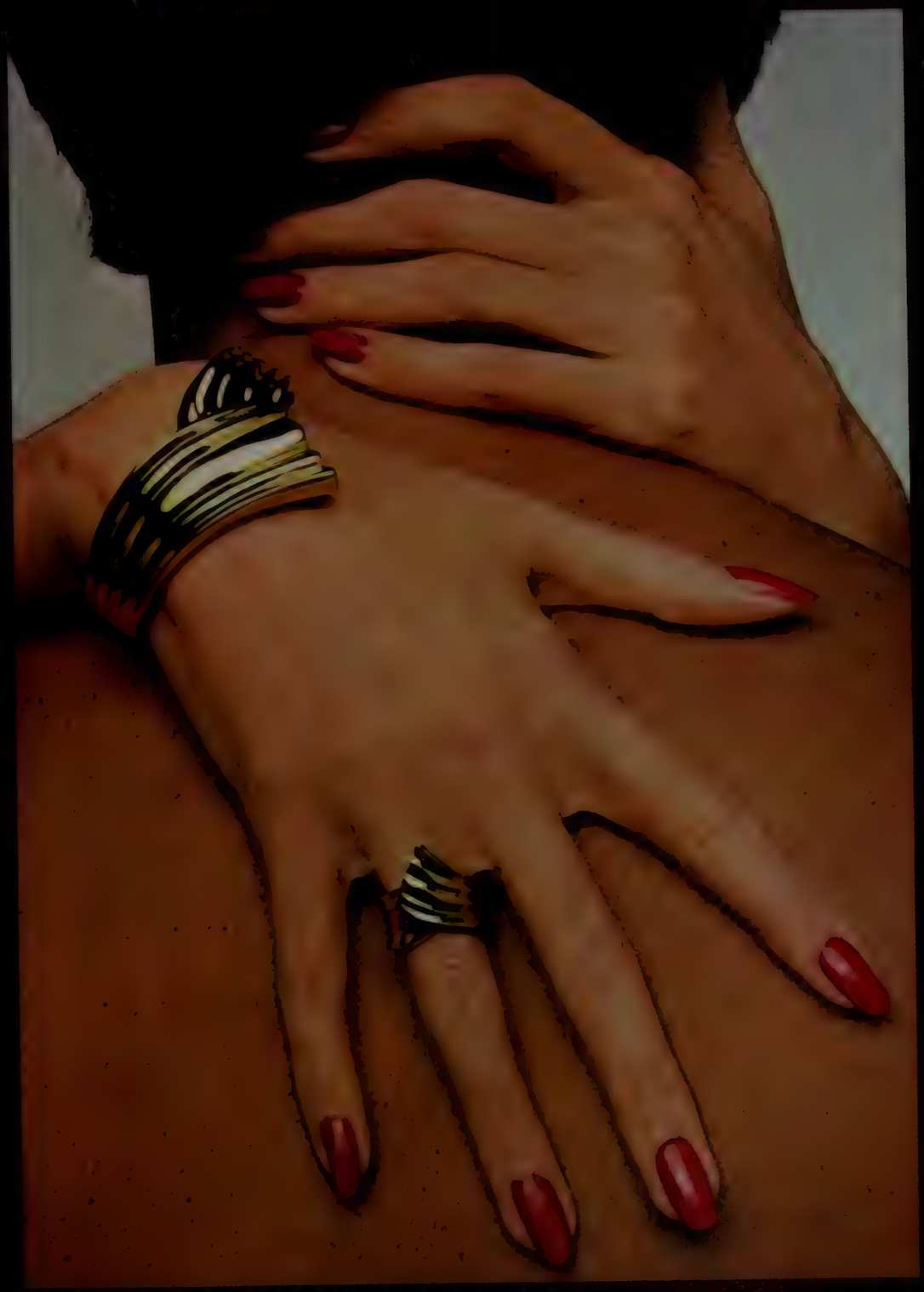
Now you can't say you don't know where to buy Limoges Jewelry



Saks Fifth Ave.
Bal Harbor, Florida
Robert Eyges
Chestnut Hill, Massachusetts
C.D. Peacock
Chicago, Illinois
Saks Fifth Ave.
Dallas, Texas
Lake Forest Jewelers
Lake Forest, Illinois
Laykin et Cie at I. Magnin
Los Angeles, California & All Stores
S. Marsh
Millburn, New Jersey
J.B. Hudson
Minneapolis, Minnesota
Saks Fifth Ave.
New York, New York
Borsheim
Omaha, Nebraska
J.E. Caldwell
Philadelphia, Pennsylvania
Shreve's
San Francisco, California
Red Anderson
Savannah, Georgia
Sidney Krandall & Sons
Troy, Michigan
J.E. Caldwell
Washington, D.C.

Limoges Jewelers ltd.
580 Fifth Avenue
New York, N.Y. 10036
(212) 575-8450

"Now you can't say you haven't a thing to wear."



Nothing else feels like real gold.
Nothing else makes any moment so precious.

KARAT GOLD JEWELRY

Only jewelry that's real gold can be called karat gold jewelry. Always look for the 14K or 18K mark.
For more information, write to: Jewelry Information, International Gold Corp. Ltd., 645 Fifth Avenue, New York, N.Y. 10022



INCHBALD INTRODUCE YOU TO AN EXCITING CAREER

If you are thinking seriously about a career in design, or the fine and decorative arts, then it is worthwhile investing in the best course of study available. The Inchbald School of Design is world-famous for the very high standard of its courses in all aspects of design. Many former students now work in leading design consultancies, architects and auctioneers offices, fine arts establishments and museums all over the world. Here is an itinerary of most of the 1983 courses.

ONE YEAR COURSES 1983/84

Our one year professional courses in Interior Design and the Fine and Decorative Arts begin on 3rd October 1983 and end in July 1984

TEN WEEK COURSES 1983

Our ten week courses in Fine Art, Design and Decoration and Garden Design begin on 10th January, 3rd May and 3rd October 1983

A special eight week course on The Development of Interior Design 1700-1982 begins on 17th January 1983 and 16th January 1984

SHORT COURSES 1983

INTERIOR DECORATION STUDY WEEK. 21st to 25th March
DECORATIVE PAINT FINISHES. 11th to 15th April & 18th to 22nd July
INTERIOR DESIGN DRAWING COURSE. 18th July to 26th August
PRIVATE GARDEN COURSE. 11th to 15th April
GARDEN DESIGN DRAWING COURSE. 17th March to 8th April

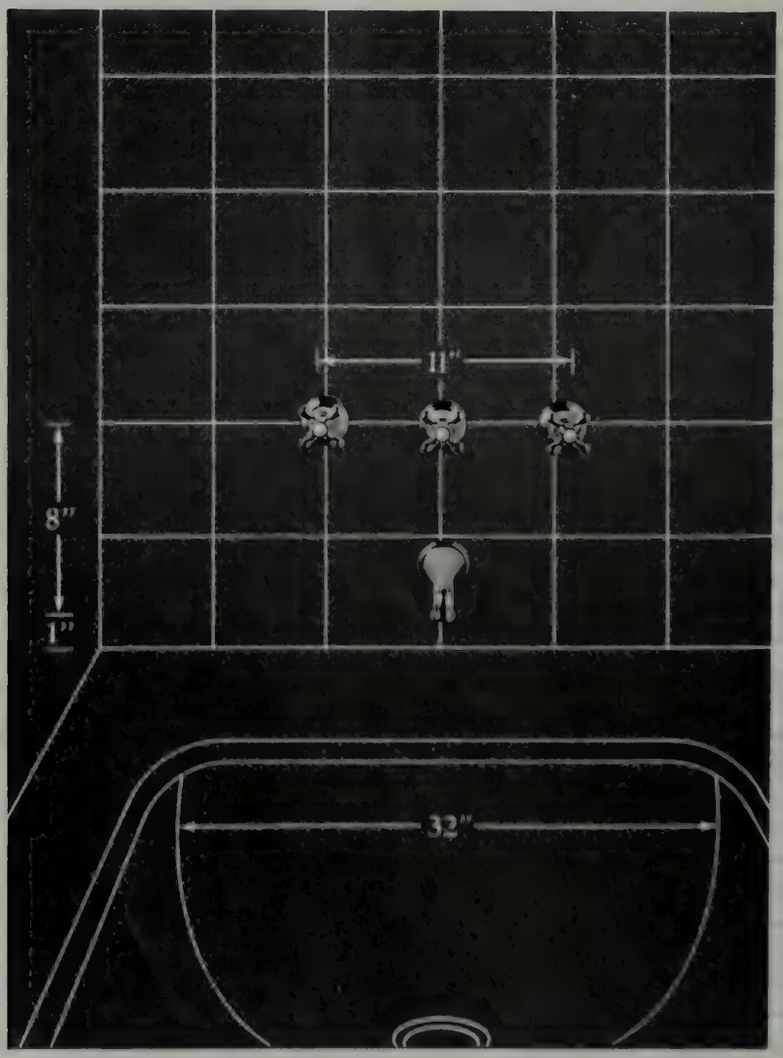
COURSES AT THE LYGON ARMS 1983

By special arrangement with the Lygon Arms, Broadway, Worcestershire, the school offers a range of short residential courses in this historic Inn, one of the finest in England.
DECORATIVE PAINT FINISHES. 21st to 25th February
INTERIOR DESIGN AND DECORATION 1800-1983. 25th to 27th February
ARCHITECTURAL FEATURES IN THE GARDEN. 25th to 27th February
GARDEN DESIGN-A STUDY WEEKEND. 4th to 6th March

Write now for our brochure and full information to MRS J. THWAITES

THE INCHBALD SCHOOL OF FINE AND DECORATIVE ART

7 Eaton Gate, London SW1W 9BA Tel: 01-730 5508



Accessories so exceptional, an entire home could be designed around them.

The decorative hardware and accessories you choose can be the finishing touch. Or the finish.

For well over a century, P.E. Guerin has specialized in the former. Offering faucet sets, door knobs, pulls, finials, fixtures and more...in thousands of variations. Many of which you've never seen before and will never see anywhere else.

We'll even work with you to custom-design whatever you have in mind. But first, see what we have in mind...in our catalog. Send $4, your name and address, to: P.E. Guerin, Inc., Box AD-3, 23 Jane St., N.Y., N.Y. 10014.

When it comes to artful design and superb craftsmanship, we wrote the book.

P.E. GUERIN, INC.

At home in the finest homes... for 120 years.



"Kashmir" includes products of 50% Dacron® polyester and 50% combed cotton.

IT'S EXOTIC. IT'S CLASSIC. IT'S OLD. IT'S NEW. IT'S PURE "KASHMIR".
COLLIER CAMPBELL CREATES FOR MARTEX®. THE ART OF MAKING A BED.

West Point Pepperell



IN MEBANE, NORTH CAROLINA, THERE ARE NO MOVIE STARS, GOURMET CHEFS OR MASSEUR

BUT THERE ARE MANY FINE ARTISTS.



It takes as much of an artist to make finely-carved jewelry boxes as it does to make finely-crafted White Furniture. And Samuel Cornelius Jobe's been making both for over 50 years.

Since 1881, it's been craftsmen like Mr. Jobe who've caused the name White to become synonymous with superior style and quality.

In fact each person who helped create this display cabinet and arm chair from their Whitemark Collection has a talent as sought after as a movie star. Taste as sophisticated as a gourmet chef's. And hands as skilled as those of a masseur.

There are many fine artists in the small town of Mebane. And, like Samuel Cornelius Jobe, all of them put a piece of themselves into each piece of White Furniture they make.

WHITE OF MEBANE

At White, fine furniture making
is a lost art we never lost.

To receive a brochure of the entire Whitemark Collection, write to Dept. AD11, White of Mebane, Mebane, North Carolina 27302



Create a Lasting Impression. Ceramic Tiles of Italy.

Bring the splendor of Italy into your home. Ceramic Tiles of Italy add lasting value to any house because their beauty endures.

Express yourself in a wealth of colors, designs and textures no one else can offer. And make a statement that endures.

Ceramic Tiles of Italy outlast any carpeting or vinyl flooring. And nothing's easier to clean.

Create a lasting impression. Write for our *free* brochure: *Italian Tile Center, 499 Park Avenue New York, NY 10022*

CERAMIC TILES OF ITALY



Mansfield Manor Ltd.

305 East 63rd Street, New York, N.Y. 10021 (212) 755-8330
CHICAGO: Patterson, Flynn & Martin • DALLAS: Vivian Watson
LOS ANGELES/SEATTLE: Cahill-Ruben • MIAMI: Carole Posner's Studio 38
SAN FRANCISCO: Frederick Miley Inc. • WASHINGTON, D.C.: CMS
Through your Architect or Interior Designer

BARBINI

The Barbinis have been making glass in Murano, Venice's glassmaking island since the seventeenth century.
This collection has special significance because of the blending of creative Italian contemporary design and functional American technology.



Ric
Ric 26: 10" high, 7" wide.
Ric 14: 5½" high, 7" wide. Hand-modelled, saline etched glass in white, amber and rose quartz. 1-60 W.



Bombo
20" high, 18" diameter. Hand-blown, varied intensity white glass. 1-150 W.

Through your designer.

lighting associates inc
305 East 63 Street
New York, N.Y. 10021
(212) 751-0575

Chicago: Rozmalin, The Mart
Dallas, Houston: Waitman Martin, Inc.
Los Angeles: Janus et Cie., P D C
Minn.: Phyllis Murray, Inc., Harmon Court
San Francisco: Wayne Guthrie, Ice House
Portland, Ore.: Anderson Douglas, Inc.



It's a jungle out there.

Lamy Safari is tough and trusty, lightweight and lifetime guaranteed. West German craftsmanship with functional industrial design.

The ball point, pencil or inkwriter in matte finish charcoal, olive drab or terra cotta only $12, the fountain pen $20. Another adventure in writing instrument design.

LAMY safari

Marketed by Becker and Becker, Incorporated, Westport, CT 06880

If you're going to put your wife on a pedestal,
do it in style.



NEWEL.

The largest and most extraordinary
antique resource in the world.

ewel Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the trade

BOB TIMBERLAKE



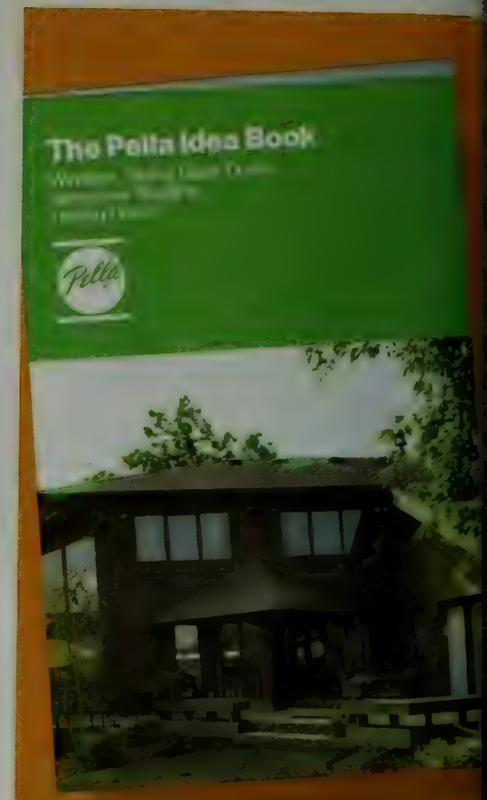
"Spring Snow" watercolor 30" x 22½"

Hammer Galleries

33 West 57th Street, New York, N.Y. 10019
Telephone (212) 644-4400
Cable: HAMMERGALL, N.Y.



Your buffet becomes a gallery of charming primitives—The rage of Europe, and America's tabletalk pattern Naif by Villeroy & Boch's famed Septfontaines works, from Laplau's original oils. Write for full-color brochure. Villeroy & Boch, 41 Madison Avenue, New York, New York 10010. USA.



Free Offer from Pella.

A new book filled with ideas and information on Pella wood windows, doors, sunrooms and skylights.

24 full-color pages of photos, facts and figures on Pella products for all around the house — and even on the roof. Because now Pella offers a full line of ventilating and fixed skylights for your house. Plus you'll find Pella Windows of all styles, energy-efficient sliding glass doors, space-saving wood folding doors and the exciting Pella Sunroom. Send for your copy today.

Please send me a free copy of the Pella Idea Book. I plan to
☐ build ☐ remodel ☐ replace windows and doors.

Name _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Mail to: Pella Windows and Doors
Dept. CO4K2, 100 Main Street,
Pella Iowa 50219

Also available throughout Canada

This coupon answered within 24 hours

© 1982 Rolscreen Co.

Pella.
The significant difference in windows.

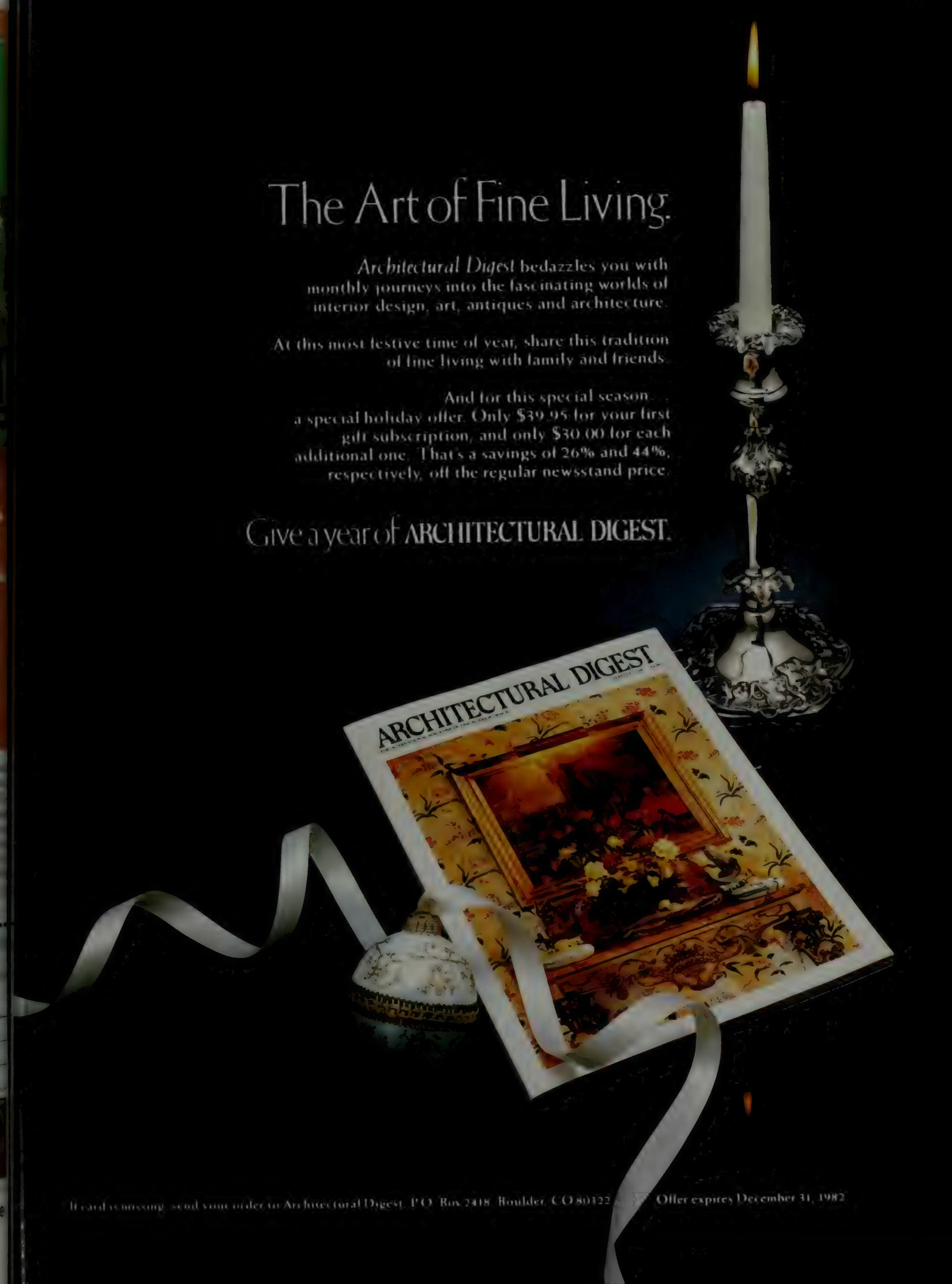
The Art of Fine Living.

Architectural Digest bedazzles you with monthly journeys into the fascinating worlds of interior design, art, antiques and architecture.

At this most festive time of year, share this tradition of fine living with family and friends.

And for this special season... a special holiday offer. Only $39.95 for your first gift subscription, and only $30.00 for each additional one. That's a savings of 26% and 44%, respectively, off the regular newsstand price.

Give a year of ARCHITECTURAL DIGEST.



If card is missing, send your order to Architectural Digest, P.O. Box 2418, Boulder, CO 80322. Offer expires December 31, 1982.

Casa Bella — An Image of Modernism

THE NAME CASA BELLA suggests the urbane designs of modern Italy: sinuous shapes upholstered in soft glove leather and suede, geometrics defined by chrome and lacquered woods. And that is exactly what Burton and Barbara Dubbin, the founders of Casa Bella, intend. "Before we opened our first showroom, in Miami in 1970," says Mr. Dubbin, chairman of the board, "there was no one in the United States concentrating on contemporary Italian furniture. The Italian craftsmanship and sense of style had led the design field for the past thirty years, and we felt the time was right for a showcase of their ideas."



DAN FORER

ABOVE: Burton and Barbara Dubbin, founders of Casa Bella, relish the classicism of contemporary Italian design. Their interest has resulted in an innovative selection of furnishings. BELOW: In the New York showroom, the contours of the *Martinique* bamboo sofa and screen are enhanced by bold geometric patterns.



FELICIANO

Designer Gabriella Crespi's *Z-desk* in brass is an imposing sculptural presence. Also available in black lacquer and chrome, the desk is accompanied by Casa Bella's leather-upholstered *Gold Chairs* and *Il Punto* candlesticks.



FELICIANO



FELICIANO

An inviting corner features Casa Bella's sumptuous *Parigi* sofa, which can be ordered in leather, fabric or suede. Complementing it is a Lucite table with rounded brass edges, topped by Lucite vases available in a variety of sizes.

With such modern classics as the *Running Sofa* and the *Puzzle Bed*, with tables and decorative objects by such designers as Gabriella Crespi and Jan Matthias, Casa Bella has established a reputation for presenting innovative contemporary European designs, refined to classic perfection.

Creating the Casa Bella style required far more effort than merely importing the right pieces from Europe. "In our early years we made at least one trip to Europe each month," says Mrs. Dubbin. "We met designers who had done variations on the modern look, but they had developed their own highly recognizable styles, and we wanted unique furniture for Casa Bella. The search for the perfect Casa Bella designs was exhaustive. We held many sessions with European designers, always seeking the right look, and often we came away disappointed with the results. And once we found the designers we wanted, we had to continue the same process to locate the right tanneries and factories to produce the designs."

Casa Bella began as a small family business. "I had done some decorating," explains Barbara Dubbin, "and we decided to open our own shop. We discovered that good modern furniture was difficult to find in Miami. To fill that gap, our shop gradually evolved into a large showroom."

Over the years, the Dubbins have imported furniture of increasingly refined materials. Sofas and chairs are upholstered in woven leathers; tables are made of burl woods, mother-of-pearl and parchment.

"We have established a certain look for our furniture and decorative objects and we will continue in the same general direction," says Mr. Dubbin. But in order to preserve their concept of innovative design, Casa Bella has diverged from some of the original sources of inspiration in Italy. "We've been developing our own material, in the last five years," Burton Dubbin explains. "In Milan now, some designers are using columns and other

continued on page 230

1982 Brown-Vintners Co. N.Y.C.



MUMM

When it comes to champagne, Mumm's the word.



THE ARTISANS OF MIRABELLA

"Build the best damn high rise condominium on the Westside," they said. "Put everything into making it a building you can be proud of."

Well, we did it! The *MIRABELLA*. Each condominium home is put together tight and rock solid, inside the walls and out. Each is big with clean lines and attention to architectural detail you won't find anywhere else. We built the *MIRABELLA* with total security at the highest point on Wilshire Boulevard, and each home has multiple views of our L.A. skyline.

Come and see the kind of building our pride and craftsmanship built. The *MIRABELLA*. Head and shoulders above the rest, at the corner of Wilshire and Holmby.

Mirabella

10430 Wilshire Blvd., Los Angeles, CA 90024 (213) 550-7440

the wicker works



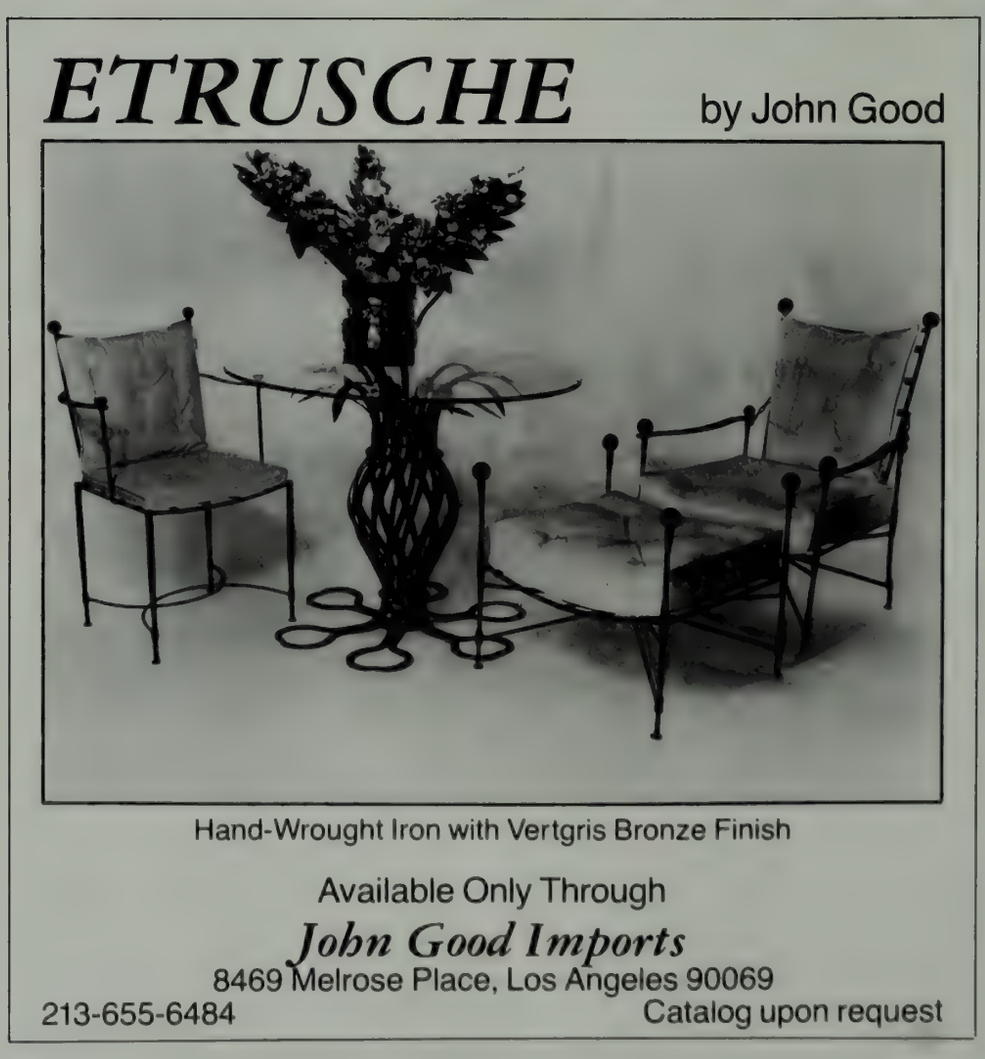
© WICKER WORKS 1987 STORE & STYLECAT PHOTOGRAPH

TO THE ACCREDITED TRADE ONLY

the wicker works 650 potrero avenue, san francisco, california 94110. telephone (415) 285-6400. telex 330408

san francisco, los angeles, seattle, denver/kneedler-fauchere; **portland**/wayne martin, inc; **dallas, houston**/walter lee culp assoc; **chicago, troy (mich.)**/rozmallin; **boston**/george and frances davison; **new york**/jack lenor larsen; **philadelphia, washington**/duncan-huggins, ltd; **miami, atlanta**/jerry pair & assoc; **london**/homeworks; **paris, stuttgart, zurich**/jack lenor larsen; **portocervo (sardinia)**/studio 7; **kuwait**/patrick benyari; **rome**/peccolo moroni rocchia; **jeddah**/ahmad & mohammad saleh kaki.





Casa Bella — An Image of Modernism

continued from page 226

architectural details on their furniture—a result of Postmodernism, I guess—and there seems to be a completely new set of ideas along those lines every year. I don't think that makes for good design."

Recently the firm has drawn on European industrial designers who are known for their clean-lined avant-garde creations. "Jan Matthias is now working with us," says Mr. Dubbin.



FELICIANO

Versatility sets the tone for two designs from the Casa Bella showroom: *Running Sofa*, fashioned in fabric, suede or leather, and Gabriella Crespi's chrome table with double extensions.

"He has just designed a new sofa for Casa Bella—we call it *Emotion*—and a lacquered bed. Our relationship is a good example of the approach we take at Casa Bella. Clients communicate their needs to us, and we, in turn, express those ideas to the designers. We talked to Jan for hours about the type of pieces we were seeking, and he made them a reality."

The Dubbins are also enthusiastic about the collection of furniture and decorative objects created for Casa Bella by designer Gabriella Crespi. "We came across some of Gabriella's work on our trips to Europe," says Barbara Dubbin. "Everywhere we went we heard about her exquisite designs. She now fashions some ten or fifteen pieces a year for us, and I think her work is wonderful."

continued on page 232

WHY THE VALUE OF A GOLD PATEK PHILIPPE GOES UP

There are, throughout the world, thousands of Patek Philippe timepieces still ticking silently (and accurately) in tribute to the hands that made them over a century ago.

Occasionally one is offered at auction by one of the world's distinguished salons. Like any other work of art by the acknowledged master, a Patek Philippe appreciates in value.

This would go without saying for the museum-worthy Pateks that belonged to scores of legendary 19th century figures–from Tolstoy to Tchaikovsky, from Wagner to Queen Victoria. Any antique Patek Philippe is a collector's item, simply because it is a Patek Philippe, a unique example of workmanship at its highest level.



But what of a Patek Philippe that was bought 10 years ago? Can it be a collector's item today? The price one paid for it reflected its value as the finest available timepiece of its kind–and as a work of art that was destined to increase in value, because the scarcity of such quality is growing at a disheartening rate.

Everything about a gold Patek Philippe that can be gold is gold–18 kt gold–right down to the winding crown, the strap buckle, even the spring bars that hold the strap to the watch. In automatic Pateks, for greater technical efficiency, the rotor is 18 kt gold (22 kt in one model). But gold has never represented more than 25% of the cost of a Patek Philippe watch. The real cost is in the time and patience and tradition and absolute dedication to flawlessness that make it a Patek Philippe.

Time: It takes eight to nine months to complete a single Patek. And once the watch is finally assembled and working perfectly, it is taken apart again to be further refined. Patience: Every element is microscopically hand-finished to a tolerance of no more than *one one-hundredth of a millimeter.* Every wheel, gear, pinion and cog is polished by hand until it is virtually frictionless. Tradition: Just as most Patek Philippes are handed down from one generation to the next, so are the tools that Patek watchmakers use to perfect them–heirlooms that have become as precious as they are indispensable. Flawlessness: After testing and regulating and refining to as near absolute perfection as human hands and minds can achieve, each Patek is lubricated so delicately that it takes less than a cupful of oil for an entire year's production. A fact you may appreciate most in the silkiness you feel as you wind a Patek.

This year's production at Patek Philippe will reach a grand total of approximately 11,000. Which is terribly few compared with the numbers of appreciative people with the means to own one.

But not so few when you consider that most of them will be ticking silently (and accurately) a century from now. And when you take into account that Patek Philippe has been at this, undeviatingly, since 1839.

The Patek Philippe pictured here is our Golden Ellipse. For interesting booklets about Patek Philippe and a brochure of other styles in the current collection, please send $2 to Patek Philippe, 10 Rockefeller Plaza, Suite 629-AD, New York, NY 10020.

EVEN WHEN THE PRICE OF GOLD GOES DOWN.





IN THE SHOWROOMS

Casa Bella — An Image of Modernism

continued from page 230

Gabriella Crespi takes familiar objects and infuses them with wit and style. Her shell dish, for instance, can be turned sideways or upside down to function as a table sculpture, and her low metal table can serve as a dining table or, with its leaves recessed, as an occasional table.

"In the showroom we try to change the atmosphere in small ways every few months," says Barbara



At Casa Bella, the *Swedlow* dining table in Lucite, chrome and glass is surrounded by *Mobel Italia* armchairs with brass frames. Leather upholstery is available through the showroom.

Dubbin. "Even in my own house I like to change the lighting often, and when I do, a whole new feeling comes into the rooms. My favorite piece is the *Running Sofa*—it's timeless. But there are fifty ways you can use it, and it's never the same."

The elegant lines and surfaces of Casa Bella furniture and objects fit this very criterion: enduring and versatile style. The collections from Casa Bella have a modern sophistication that responds to a wide variety of demands. "We like change and excitement in our own lives," says Burton Dubbin, "and we try to express that in the designs we show."

— Jeffrey Simpson

Designs featured this month in "In the Showrooms" are available through interior designers.

© 1982 Great Waters of France, Inc

EARTH'S FIRST SOFT DRINK.



When the earth was new, mountains rose and valleys were carved and there was created, in what is now called France, a spring that is now called Perrier.®

All the Perrier in the world is born in that spring.

Still clear, pure and sparkling, and minus all those additives that civilization has invented. There's no sugar. No artificial sweetener. No calories. There's no caffeine, no coloring. And Perrier is recommended for salt-free diets, as well.

In modern times, when most beverages are made with water that's been disinfected, softened, oxidated or chlorinated, it's nice also to know that Perrier is naturally filtered as it rises to the surface from its deep underground source.

And so our only concession to civilization is the green Perrier bottle. Because without it, you would never get to enjoy Perrier.

Perrier. Earth's first soft drink.™ Not manufactured, but created by the earth when it was new.



For a 24" x 32" Perrier poster, "Earth's First Soft Drink," without text, send $5.00 to: Perrier, P.O. Box 2313, Greenwich, Conn. 06830



Schillay & Rehs, Inc.

305 East 63rd Street, New York, N.Y. 10021 (212) 355-5710 Chicago • Dallas • Los Angeles

America's largest importer to the trade of fine 18th, 19th and early 20th century original oil paintings



Danny Alessandro, Ltd.
Edwin Jackson, Inc.

1156 Second Avenue, New York, N.Y. 10021
(212) 421-1928 (212) 759-8210

Two entire buildings of display
Member of Art & Antique Dealers League of America

Stainless steel or brass Transitional Mantel for custom orde

Fireplace tools—chrome over solid brass with brass handles.
Also available in all chrome or brass. Andirons—stainless steel with brass trim.
Tempered glass firescreen—brass or stainless steel.

America's largest fireplace specialists since 1879
Also, antique and reproduction 18th century marble and wood mantels, club fenders, andirons, firescreens and hearth accessories.

GEORGE WASHINGTON 250TH ANNIVERSARY

Presenting The Washington

A LIMITED EDITION CLOCK BY RIDGEWAY.



There are times when nothing less than a Ridgeway will do. The 250th anniversary of the birth of George Washington is one of those times. To mark this event, Ridgeway has created a timepiece worthy of honoring this most revered of men. The Washington by Ridgeway is as stately and aristocratic as the man himself, and depicts the historic moments of his life in scenes upon its dial. It is truly a magnificent collector's item. And only 1,000 of these fine clocks will be made.

For more information, visit one of the Ridgeway Dealers listed in the adjacent column. Or write for The Washington Limited Edition brochure, Ridgeway Clocks, Division of Gravely Furniture Company, Inc., Dept. L-AD, Ridgeway, Virginia 24148.

Ridgeway

R I D G E W A Y

LIMITED EDITION

The Ridgeway Limited Edition Clock is available at these fine stores:

ARIZONA
Glendale – Majestic Clock Shoppe
Phoenix – Alpine Clock Shop

CALIFORNIA
Arcadia – Ted's Clock Emporium
Brea – Elegance In Time
Costa Mesa – Lyons Antique Clocks
Fresno – Garrett Bros.
Glendale – Ted's Clock Emporium
Lakewood – Dekor International
Mission Viejo – Dekor International
Mission Viejo – Mi Tesoro
N. Hollywood – Valley Clock Service
Northridge – Ted's Clock Emporium
Orange – Clocks Americana
San Diego – Real Old Timers
San Diego – The Time Traveler
Santa Monica – Ted's Clock Emporium
Sun Valley – Ted's Clock Emporium
Torrance – Ted's Clock Emporium
Westlake Village –
Marlene Joye Interiors

FLORIDA
Tampa – Seminole Furn. Co.

GEORGIA
Atlanta – Southern Clock

ILLINOIS
Alton – J. C. Penney, Alton Square
Chicago – Custom Clock Works
Fairview Heights – J. C. Penney

LOUISIANA
Westwego – Bon Marche

MEXICO
Naucalpa – Horlogerie SA

MISSOURI
St. Louis –
J. C. Penney, Northwest Plaza
J. C. Penney, Riverroads
J. C. Penney, South County
J. C. Penney, West County

NEW JERSEY
Glassboro – Masso's
Paramus – Old Timers

NEW YORK
Hicksville – Judith's Clockworks
Port Jefferson – Judith's Clockworks
Sayville – Judith's Clockworks
Southampton – Judith's Clockworks

NORTH CAROLINA
Raleigh – Hudson Belk Co.

OKLAHOMA
Oklahoma City – World Clocks & Fans

OHIO
Aurora – Aurora Farms Furn.
Cincinnati – Father Time Clock Shop
Cleveland – J. L. Goodman Furn.
West Carrollton – Roberd's Furn.
Worthington – Grandfather Clock Co.

PENNSYLVANIA
Lancaster –
M & E Woodcraft/World of Clocks
New Holland – Goods Furn.
North Versailles – Matts Furn. Co.
Southhampton – Craft Rite Shoppe
Union City – Blakeslee Furn. Co.

PUERTO RICO
Hyde Park – Importadora-Espanola

TENNESSEE
Chattanooga – Fowler Bros.

TEXAS
Wichita Falls –
Leisure-Tyme Home Furn.

VIRGINIA
Norfolk – Warehouse Furn. Sales
Winchester – Patton's Furn. Sales

1782 Val de Loire



Near Vendôme in the Loire Valley lies the chateau country, where Eighteenth Century noblemen cultivated impeccable tastes for vintage wines and fine design that improved with age. Our Vendôme Huntboard with Cupboard, 80W x 18D x 95H, in honey-toned Claret, deeper Bordeaux finish or a variety of exquisite painted combinations, is the essence of the period. See the entire collection. For showroom write Mount Airy Furniture Company, Mt. Airy, NC 27030. From the fourth generation of our family for the future generations of yours.

1982 Mount Airy

Itinerary: Mädler, St. Tropez, Peking, Rio de Janeiro, Palm Beach, St. Moritz, New York



Travel itineraries chosen with careful discrepancy begin with an excursion to Mädler. Because that's where you'll find the world's most luxurious luggage and accessories. Featured: a selection from our superb light weight rio cowhide collections. Available in tan with brown trim, red with navy trim, brown with brown trim and forest green with tan trim in a wide variety of styles and sizes.

450 Park Avenue, New York, N.Y. 10022 (212) 688-5045.
American Express and all major credit cards accepted.



FLY YOUR CHRISTMAS COLORS! Decorate this year with our very merry banner. Greeting hand silk-screened on sturdy, weather resistant cotton canvas. Measures 24" x 42" and hangs two ways: on 4' varnished wooden pole or on horizontal 28" wooden dowel with cord.

Just a sampling from Sportpages' beautiful full color Christmas catalogue. Send $2.00 today and select from 52 pages of glorious holiday fashions, extraordinary accessories for your home and imaginative gifts for everyone on your list.

TOLL-FREE
1-800-527-3166
(From Texas 1-800-442-3823, from Dallas 484-8900)

SPORTPAGES

Send me _____ 0185 Christmas Banner(s), each 30.00 (2.25)
Send me _____ 0186 Flag Pole(s), each 15.00 (2.25)
Send me _____ 0187 Wooden Dowel(s), each 15.00 (2.25)
☐ Yes, please send catalogues, 2.00 for series
☐ Check enclosed. Charge my ☐ VISA ☐ Mastercard ☐ Am. Express

Acct. No _____
Exp. Date _____
Name _____
Address _____
City/State _____ Zip _____

Mail to SPORTPAGES
Dept. AD
2007 Royal Lane, Suite 100
Dallas, Texas 75229-3220

têntura:

THE SUBTLE ESSENCE OF TEXTURE



Fine handscreened wallcoverings and fabrics. Available through interior designers and wallcovering shops around the world. Please send $1 for our color brochure with samples. MITCHELL DESIGNS • PO BOX 831 • CULVER CITY CA 90230-0831

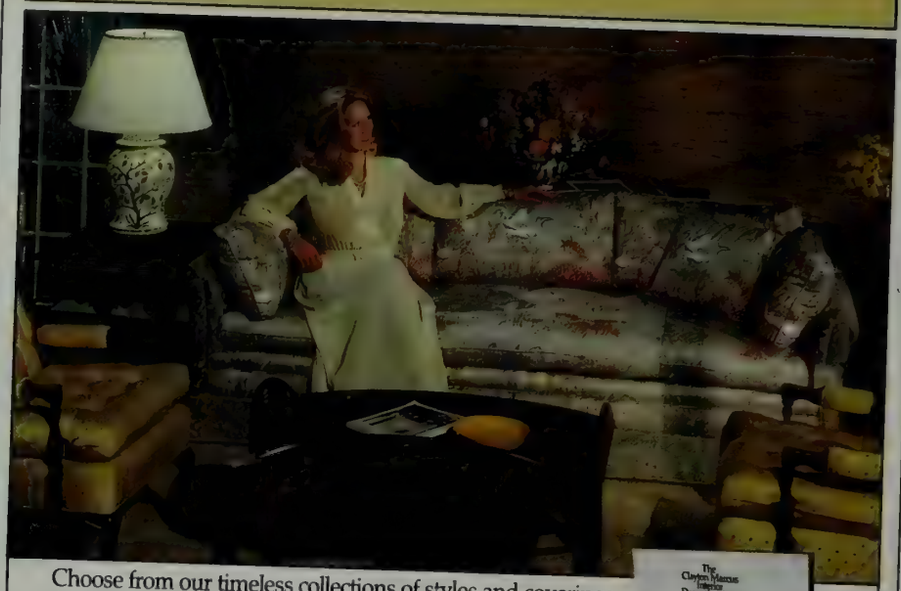
END TABLE • CLASS AND BRASS
ART GLASS APPLE • GRANT RANDOLPH STUDIOS

BRONZE LAMP • PHILIP C. BRAINARD JR.
CALIFORNIA BRONZE LTD.

fine furniture by

Clayton Marcus

at home with America®



Choose from our timeless collections of styles and coverings for years of beauty, comfort, and durability. Write for our new full color Interior Decorating Book.
Send $3.00 to Nancy Blaine, Clayton Marcus Co., Hickory, NC 28601.





RONIN GALLERY

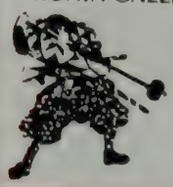
is pleased to present

THE JAPAN COLLECTION

This is a unique Holiday catalog of fine 17th thru 20th century Japanese woodblock prints, crafts, netsuke, Lake Biwa pearls, books, Christmas cards, posters and other unusual gift and decorating ideas. Send $2 for this 24 page color catalog.

Largest collection of fine Japanese woodblock prints in the U.S.

RONIN GALLERY • 605 Madison Avenue, New York, NY 10022 • (212) 688-0188

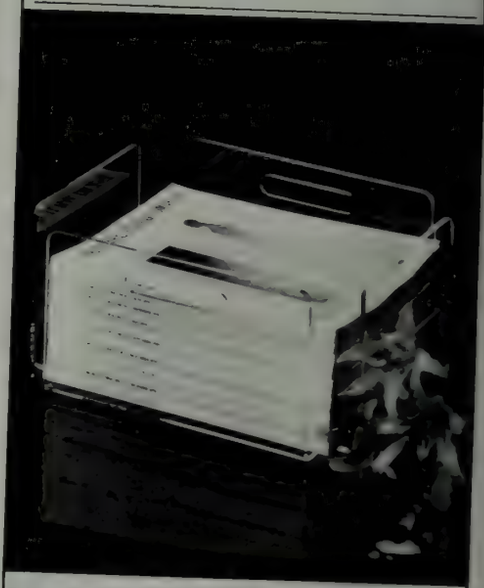


_____"The Japan Collection" color catalog(s) $2.00 each.
_____"Temple in the Snow," 18" × 24" color poster(s) $18.00 each
NYS residents add sales tax. AD 11/82

Name _____
Address _____
City _____ State _____ Zip _____

Neat way to tidy up back issues: our clear acrylic bin.

Beside your favorite chair, in your office, your library on a bookshelf, this clear acrylic bin keeps Architectural Digest back issues handy, neat, and available.



ARCHITECTURAL DIGEST

S E L E C T I O N S
Dept. A6N2
8460 Higuera St., Culver City, CA 90230

NAME _____
ADDRESS _____ A6N2
CITY _____
STATE _____ ZIP _____
(Indicate quantity)

_____ #00255 **Magazine Bin** $41.00
($3 shipping and handling per item)

☐ Check payable to Architectural Digest Selections (add 6% sales tax if delivered in Calif.)
☐ Visa ☐ Mastercard ☐ Diners Club
☐ American Express Exp. Date _____

Card # _____

Signature _____
(if charging)

It's easy to order by phone. Call toll free 800-421-4448.

Mon.-Fri. 7am-7pm. Sat. 7am-1pm. Pacific time. In California call 800-252-2071. Credit card orders only. Offer good in USA only. Allow six weeks for shipment. Items may be shipped separately



Good Evening.

Perfect evenings begin with sunsets. And end with Godiva® Chocolates.
For every luscious morsel is made to be relished slowly.
And each delicate piece is an exquisite sight to behold. Endowed with rich, delectable fillings
waiting to be savored and remembered... long after the twilight.
All are elegantly packaged in three, two, one and one-half pound assortments.

GODIVA.
Chocolatier
BRUXELLES · NEW YORK
PARIS · COLOGNE

Godiva Chocolatier, 701 Fifth Avenue, New York, New York 10022.

From Sheaffer in 23-karat gold electroplate: fountain pen, ballpoint, pencil, and our Dual Writing System with interchangeable micro tip marker and rolling ball—engraved in straight lines, barleycorn, geometric, or diamond squares. Golden gift ideas, all.



SHEAFFER®
JEWELRY FOR WRITING

SHEAFFER EATON TEXTRON
Sheaffer Eaton Division of Textron Inc



The Charles R. Sligh 1881 Limited Edition Secretary

SLIGH Furniture®
Since 1880

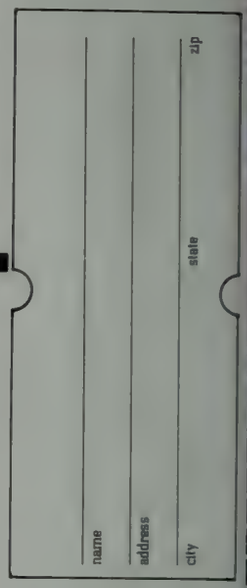
At fine furniture stores.

Color brochure
Dept. A11
Holland, Michigan 49423

1881-1 Limited Edition

MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL



Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

All our services to subscribers are faster when you include your subscription label.

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

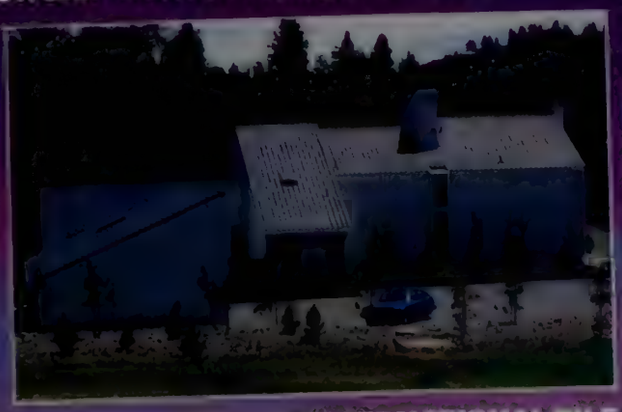
RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order.

COMPLAINT? We can give faster results when you include your label.

ARCHITECTURAL DIGEST
P.O. Box 2415 Boulder, Colorado 80322

TVENTION

every matter that relates to invention, to use, or beauty or form, e are borrowers." Wendell Phillips 1811-1884



The art of invention lies in the ability to see what is already there and to imagine that vision somehow changed. Brand 117 glazed ceramic roofing tile, a classic example of lasting beauty, invites this spirit of innovation. Traditional form and rich lustrous colors inspire unlimited uses with the bold lines of contemporary architecture. As a design element, they are compatible with virtually every style and construction method. Easily installed and maintenance free, these fine quality virtuous tiles are fireproof, provide superior resistance to fire and wind, and never require replacement. Now this versatile roofing treatment is made available to you through International Tile and Supply Corporation.

INTERNATIONAL TILE & SUPPLY CORPORATION

RAND 117 CERAMIC GLAZED ROOFING TILE

or additional information and our color brochure entitled "Brand 117 Tile Classic Glazed Roofing Tile" please write to International Tile 1088 South La Brea Ave Los Angeles

The World of George Clarkson

AN AIR OF POLITE self-assurance surrounds New York interior designer George Clarkson—an appropriate air for a man who designs traditional interiors vividly composed to suit twentieth-century lives. To Mr. Clarkson, interior design involves a psychological transformation of people—"projecting them out into life, but with a different set of credentials," he explains. "I try to give my clients a background in which to be themselves. Or," he adds, "not to be themselves. Whichever they want."

Mr. Clarkson reveals an enthusiasm for the fullness and richness of life that is woven thematically through both his personal and his design philosophy. "I don't believe 'less is more,' " he says. "I think 'more is more.' The more comfort, the more elegance you can have, the better. I don't believe in cheating ourselves just for the sake of restraint."



FELICIANO

Countering the aphorism "Less is more," New York interior designer George Clarkson insists that "more is more. I don't believe in cheating ourselves just for the sake of restraint."



ELIOT COHEN



ELIOT COHEN

ABOVE: With characteristic lavishness, Mr. Clarkson creates an illusion of endless space in a conservatory. Lush greenery and pastel colors, seen in this rendering, preserve the hues of springtime. ABOVE RIGHT: "Pleasant, quiet colors make this an easy area to live in," the designer says of a living room he created.

To the designer, comfort and elegance begin with discipline and a knowledge of priorities. He recalls, "I was told long ago by a good friend, Mrs. Winston Guest, that to have an elegant house you need only one thing, and that is a beautiful bed turned out well. 'Nothing else is necessary,' she said." That comfortable bed—"always with an upholstered headboard"—and "beautiful food" remain constants in Mr. Clarkson's style, and are the two essential elements of a home, in his estimation.

Mrs. Guest is one of the several people who played a part in Mr. Clarkson's decision to turn from the family banking business in St. Louis to a career in interior design. However, he was well prepared for such a switch: "My family, and most particularly my grandmother, knew a great deal about furniture and other kinds of antiques, and spent considerable time shopping for them. I went along and watched and learned."

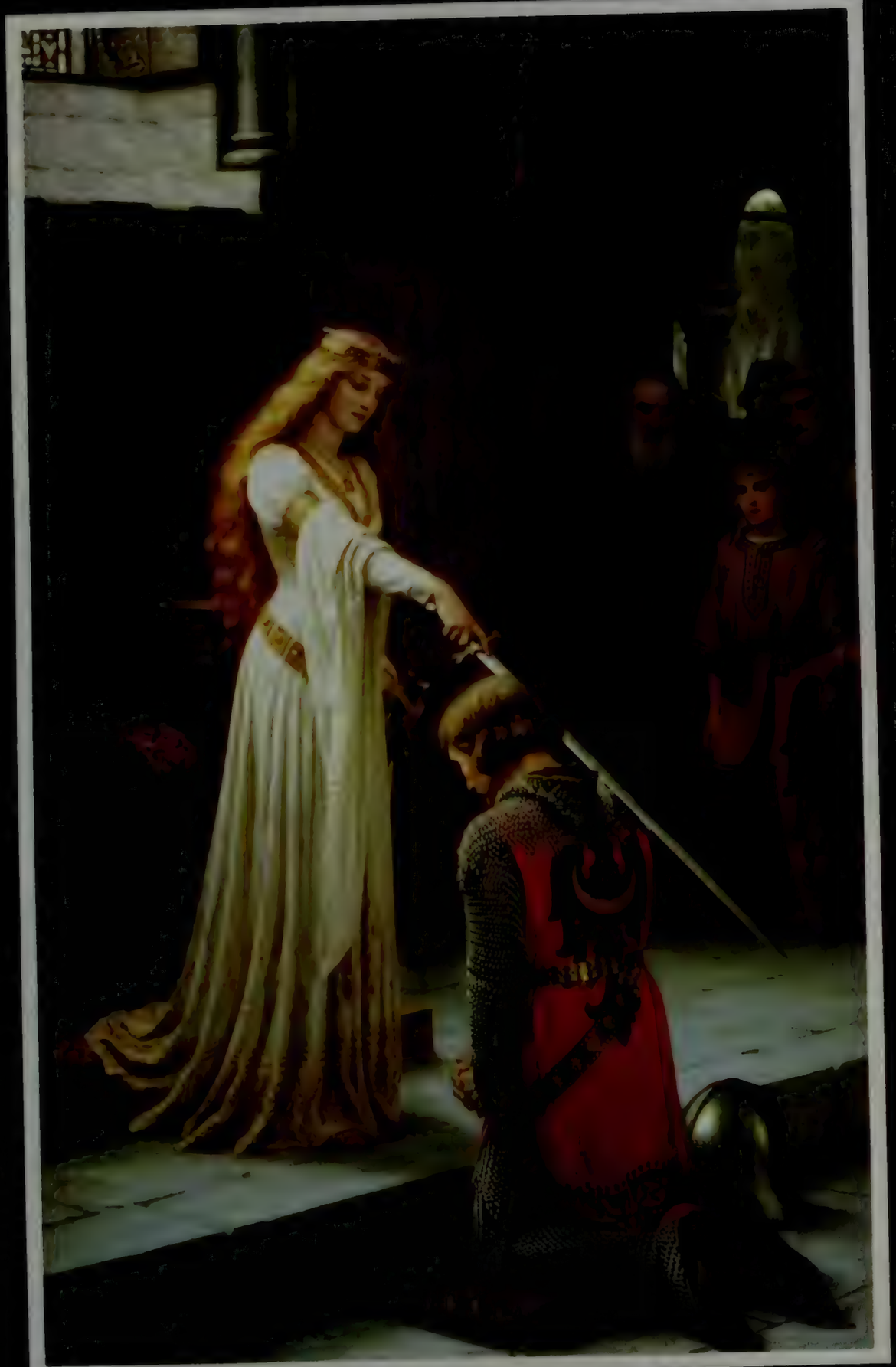
Just how trained his eye had become from these expeditions, and how much knowledge of design he had absorbed, became clear soon after he married, when he and his wife set out to furnish their home. They proceeded with the help of "a noted decorator, Mrs. Frank Harney," whom Mr. Clarkson recalls with fondness.

"For the first year, my shirts lay in neat piles on the bedroom floor," Mr. Clarkson relates, an incongruous image that reveals another of his tenets: "If you must, do things in stages, rather than compromise on quality."

He continues, "We began searching

continued on page 246

EDMUND BLAIR LEIGHTON, R.O.I. (1853-1922)
"THE ACCOLADE", 71¾" x 42½" Oil on canvas, signed and dated 1901
Exhibited: London, Royal Academy, 1901, no. 434

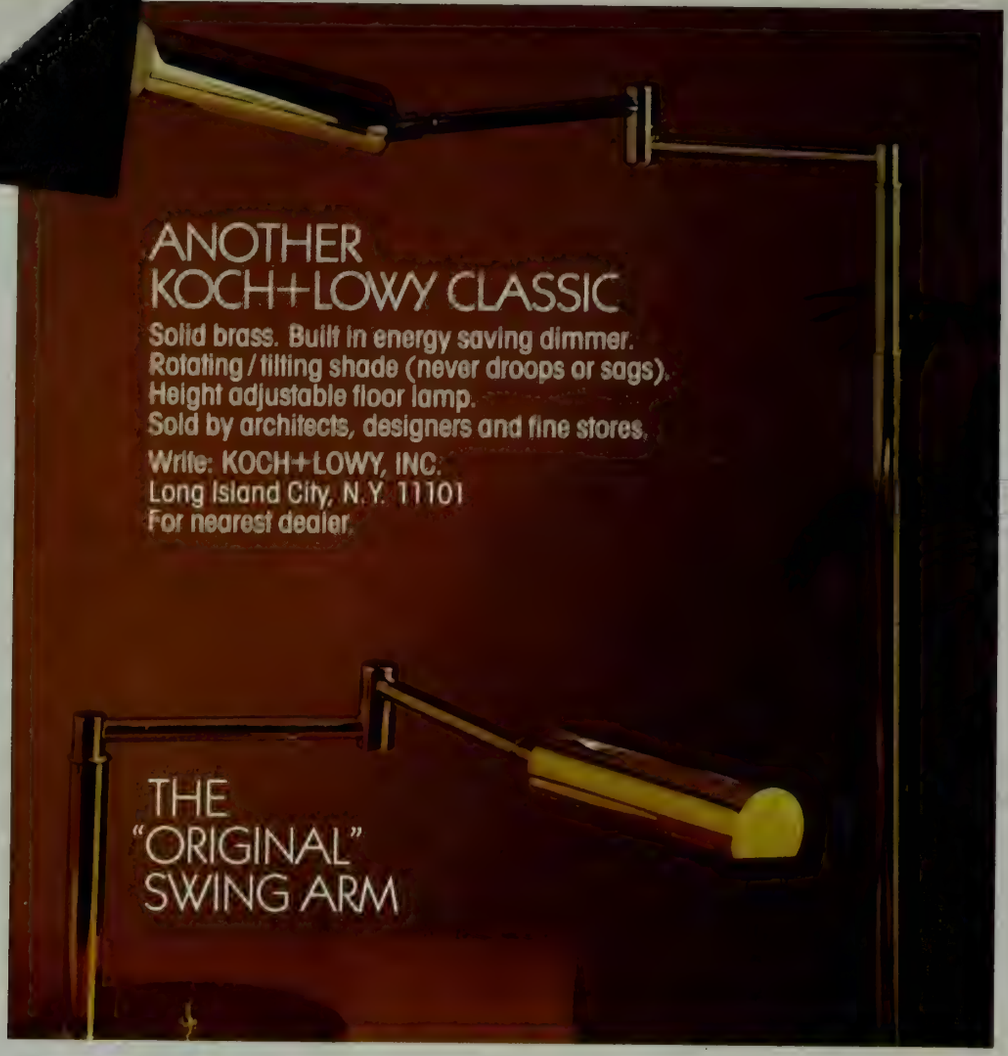


Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

540-520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462

By appointment only



Why Pay Retail?

Enjoy savings to 40% on selections from 50 high-end houses.

Mallory's Ltd.

P.O. Box 1150 — 2153 Lejeune Blvd.
Jacksonville, North Carolina 28540

Toll Free Quotes: 1-800-334-2340



NAME

STREET ADDRESS

CITY

STATE

ZIP PHONE

I'm interested in dramatic savings on fine furniture. Enclosed is my check for:

___$5 for Contemporary brochures

___$6 for 18th Century brochures

___$5 for French & Oriental brochures

___FREE information on all savings

Allow 3 weeks for delivery

11 182

Elegance Speaks Softly but says much

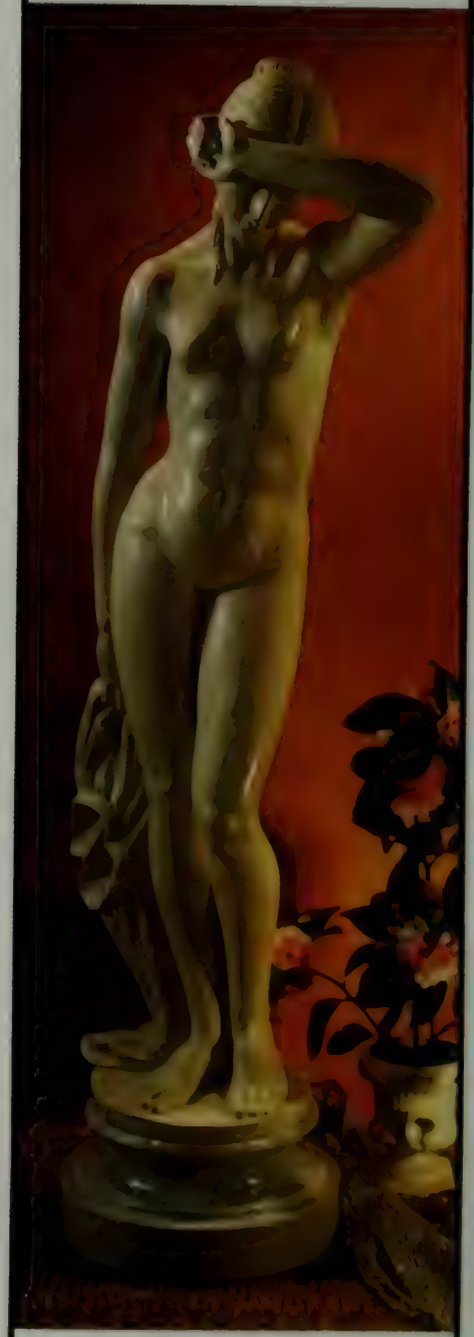
Nothing enhances an environment or compliments one's taste more than exquisite statuary, for example, LA TIMIDE.

Reproduced from an unknown master of the 18th century, it is 47" high on a marble base. Its oxolyte composition (similar to Carrara marble in weight, feel and appearance) is suitable for outdoors or in. $1497 ppd. Check/Visa/MC. Color catalogue of 112 masterworks $3.

Eleganza Ltd.

Importers of Fine Statuary

D-1820 Magnolia Way W.
Seattle, Washington 98199



LA TIMIDE

Advertisement

AMERICA'S MOST PRESTIGIOUS GALLERIES

INVITE YOU TO VIEW TODAY'S MOST IMPORTANT FINE ART



Artist: Sam Francis

For current information on fine art in your city contact these distinctive galleries.

BOISE, ID
Ochi Art Services
459 Main Street
(208) 342-1314
Specializing in Private Corporate Collections

CHICAGO, IL
Klein Gallery
356 West Huron
(312) 787-0400
Sam Richardson, Oct. 15-Nov. 13
Harmony Hammond, Nov. 19-Dec. 31

LA JOLLA, CA
Tasende Gallery
820 Prospect St.
(714) 454-3691
Modern Drawings, Paintings & Sculpture

LOS ANGELES, CA
Gemini G.E.L.
8365 Melrose Ave.
(213) 651-0513
Open to the public & the trade.
M-F 9:30-5:30 • Publishers of the above limited edition.

NEW BRUNSWICK, NJ
Dumont-Landis Fine Arts
1050 George St., 1M
(201) 249-7816
Corporate Collections

NEW YORK, NY
Marisa del Re Gallery, Inc.
41 East 57th Street
(212) 688-1843
Currently showing, "Seven American Abstract Masters"

NEWPORT BEACH, CA
Signature Fine Arts
2633 West Coast Hwy.
(714) 548-9353
Major Rembrandt Show—
Thru 11-30 R.S.V.P.

ST. LOUIS, MO
The Greenberg Gallery
44 Maryland Plaza
(314) 361-7600
Recent Paintings by David Salle
Ron Nagel Ceramics

SEATTLE, WA
Nancy Teague Gallery
1425 5th Avenue
(206) 447-9166
Michel Delacroix; Oct. 19-Nov. 20
Oils, Watercolors, Lithographs

TAOS, NM
Galeria Sigala
Cabot Plaza #1-E. Kit Carson
(505) 758-9844
Representational & Contemporary Art-All Medias

TORONTO, CANADA
Rosenberg Fine Arts Ltd.
#9 Hazelton Avenue
(416) 961-2454
Showing: Davie, Natkin, Roth, Tapies & Others

VENTURA/SANTA BARBARA, CA
Ariel Gallery
34 N. Palm St./Old Town Livery
Ventura
(805) 653-2629
Barbara A. Wood & Other Gallery Artists



Landscapes



Paintings



Cabinets



Entire room settings

Wendelighting
makes them all more exciting!

Let us create your home's lighting design using our unique optical projectors that enhance room settings by confining light rays to the contour of art objects. Request our free illustrated folder "Fine Lighting for the Serious Collector" by writing **Wendelighting**, Dept. A, 9068 Culver Blvd. Culver City, CA., 90230, 213/559-4310. In the East, call 212/682-8775. In the Midwest, call 312/664-5362.

Showrooms open by appointment only.

WENDELIGHTING
Divison of JACKSEN INTERNATIONAL Ltd

The World of George Clarkson
continued from page 242

out pieces for the home, and the furniture I saw with Mrs. Harney was furniture I had studied with my grandmother. I understood the direction she was taking, so in a way you might say that my formal introduction to decorating was my own home.

"One thing I learned from Mrs. Harney was the value of fine porcelain in relation to décor. To this day I feel that if people have a marvelous house, but no good porcelain—not a priceless collection, but pieces with artistic merit and in good taste—then they've missed a dimension."

The designer's own collection of Chinese Export porcelain, and his favorite American Empire furniture, are kept in what is now his primary home—a Charlottesville, Virginia farmhouse. Of the furniture he collects, he says, "Philadelphia and Baltimore pieces interest me; also William IV. Those pieces are exciting—heavier, more masculine, than Sheraton or Hepplewhite, with lots of carving. There's a great deal of merit to the elaborate houses and decoration of that period."

Contending that the current trend is away from minimalism and toward the opulent, George Clarkson remembers his encounter with "the ground floor of opulent decorating. When I came to New York around 1960," he recalls, "Mrs. Guest was in the midst of redecorating *Templeton*, her home on Long Island." While helping his friend informally, Mr. Clarkson met Stephane Boudin, of the Paris firm Jansen. "The greatest designer of our time," he says of Boudin and his work.

"The entire process was an awakening," the designer continues. "I became enthralled: This was creating a mood and a background for particular people. By the time Mrs. Guest and M. Boudin were finished with their work, a beautiful house had become a superior house."

For the imaginative mind, such experiences are often points of departure for later creativity. "But I've never actually worked for another decorator," Mr. Clarkson says. Again he cites advice given him by his first mentor, Mrs. Harney: " 'You'll only imitate them. You'll lose your creativity,' she said, and I believe that. I



ELIOT COHEN

Fond of draped fabrics, George Clarkson uses them to heighten the drama of many interior settings. "Here, they amplify the decorative impact of this richly upholstered bedroom," he says.

continued on page 249

Hennessy.

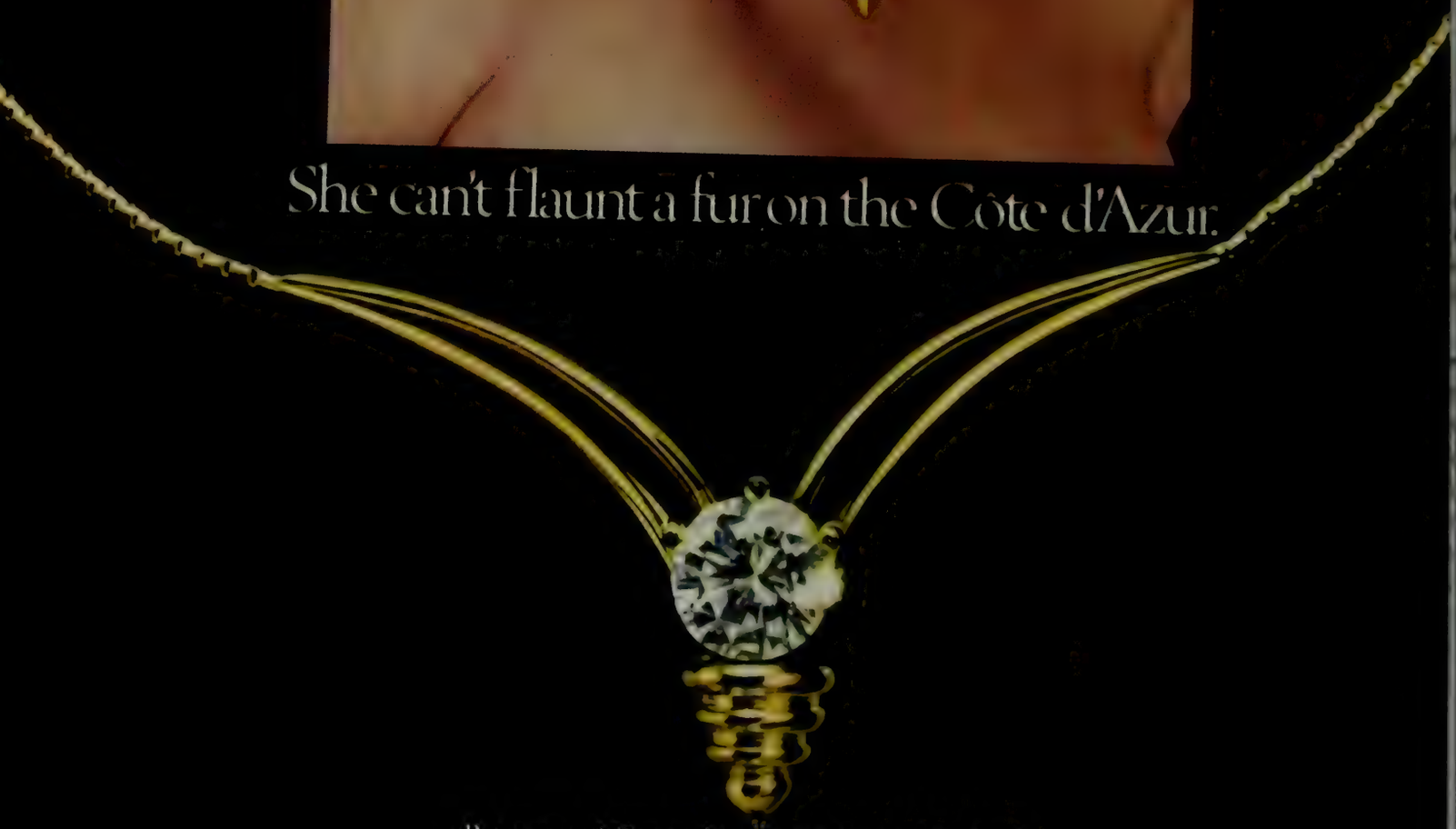


The world's most civilized spirit.

TO GIVE HENNESSY V.S., CALL TOLL FREE 800-528-6148 EXT. 6661.
MAJOR CREDIT CARDS ACCEPTED. VOID WHERE PROHIBITED. IMPORTED BY SCHIEFFELIN & CO., NEW YORK, NEW YORK.



She can't flaunt a fur on the Côte d'Azur.



Born out of fire and ice more than a hundred million years ago. Every diamond is unique. But a diamond of one carat or more is even more precious. A gift so rare, it can never be measured. Until you see the look in her eyes.

THE DIAMOND SOLITAIRE. A RARE GIFT.

The one and a quarter carat diamond pendant shown is enlarged for detail.

A diamond is forever. De Beers

The World of George Clarkson
continued from page 246

reach into myself for ideas, instead of relying on someone else."

As occasionally happens in interior design, George Clarkson has developed a hallmark: beautiful draperies, elegantly trimmed and precisely made. "I do them quite well," he says matter-of-factly. "I pay close attention to detail and I don't copy anything." To execute the designs, he relies on craftsmen who have traditional skills and long experience—attributes he appreciates in any field.

Despite his fondness for the traditional, the designer is equally at home

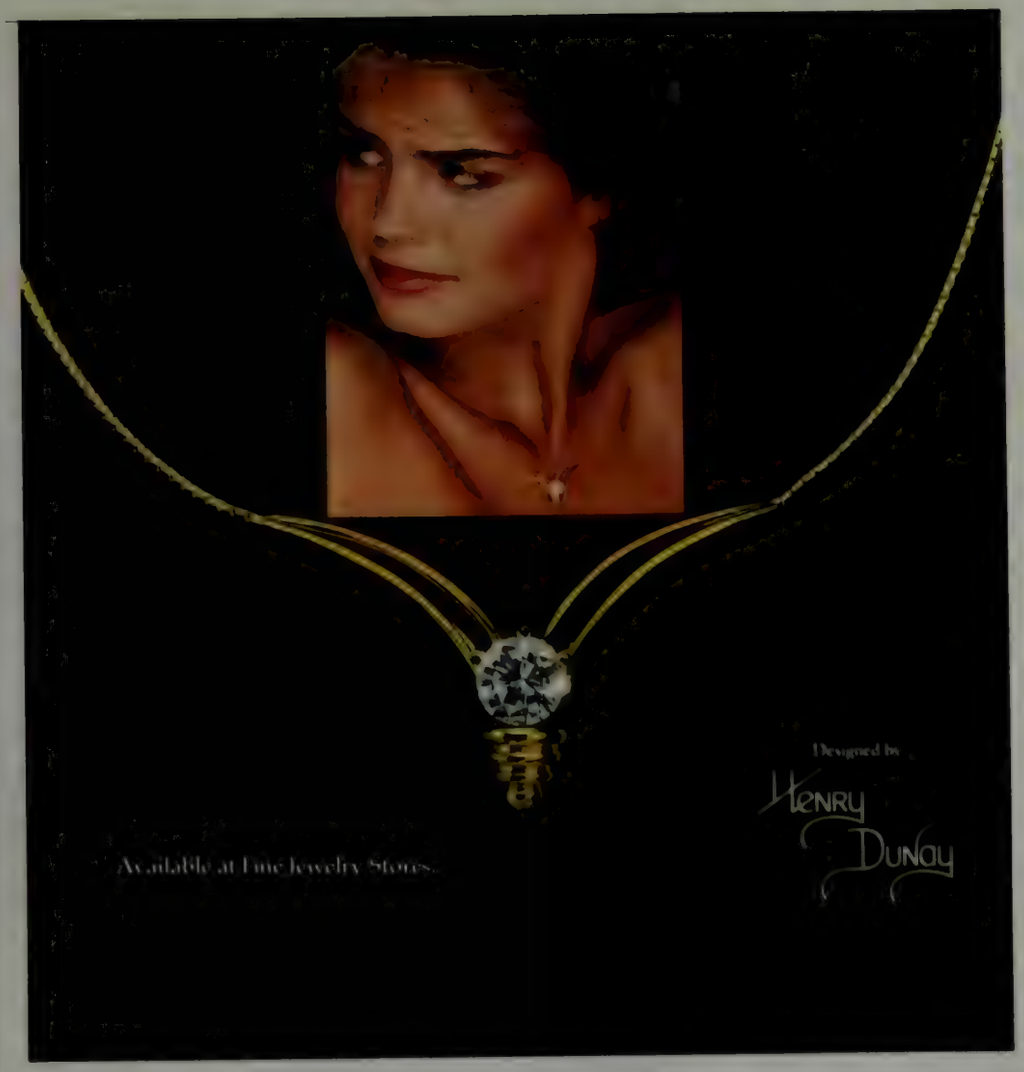
"The more comfort, the more elegance you can have in a home, the better."

with twentieth-century technology. "That's part of understanding living today. Television sets *belong* in a room," he declares. And he adds wryly, "They used to put telephones in boxes, too. They got over that."

Other Clarkson preferences extend well beyond the world of interior design, but contribute to his overall sense of how the elements in a person's surroundings can add to the enjoyment of life. He can't, for instance, imagine living without dogs or horses: "They're friends. They're beautiful to see, and they add another dimension to living. Of course, they should be well trained and have good manners," he says.

Good manners and suitability are constants in George Clarkson's personal philosophy. While he admits that in the business of design, "to keep your relationship with the client and the suppliers on a high level can, at times, be difficult," he keeps his own attention firmly on the ultimate aim of his profession as he interprets it: "What we are saying to our clients is, finally, Get on with it; have fun in life; make life exciting." □

—Elaine B. Steiner







"La Berge Fleurie, Argenteuil"
by

CLAUDE MONET
(1840–1926)

Oil on canvas, 21 x 25½". Signed in the lower right and dated 1877.

Recorded: *Claude Monet Biographie et catalogue raisonné by Daniel Wildenstein #450; Monet at Argenteuil by Paul Hayes Tucker #152.*

Exhibited: *A Loan Exhibition of Paintings by Claude Monet, 1945, at Wildenstein, NY, NY #25; A Hundred Years of Impressionism, 1970, Wildenstein, NY, NY #35.*

Provenance: *Available upon request.*

This painting comes from a collection selected by Mary Cassatt.

VOSE GALLERIES OF BOSTON, INC. ESTABLISHED 1841

238 NEWBURY STREET, BOSTON, MASS. 02116 • (617) 536-6176

from the **provost collection** ... Louis-Philippe



During the brief Louis-Philipp
period of French furniture artist
some of the world's most enduri
designs were created. No
these treasures have bee
reproduced by Monitor craftsme
in America and France. Th
best of both worlds. Send $1
for Louis-Philippe presentatio
PO Box 670, Jamestown, NY 147
Available through interi
Designers and fine furnitu
dealers.

MONITOR
A MATTER OF PRI

a Provost S.A. Company

Jamestown, NY; Chatemibrant, Franc

This Advertisement is Sponsored by American Registry of Interior Design.

Creative Excellence In Residential Design

These distinguished names in the field of interior design are among the most respected design firms in the country. Each has been selected for their reputation within the trade and their creative excellence in the field of interior design. They are names you can trust.

By Appointment Only

From concept to completion, you will find these experienced design firms sensitive to your personal requirements and eminently creative in designing the ultimate in residential living environments. They are the first choice in design services throughout America.

Atlanta — **Stan Topol & Associates, Inc.** 404 231-0771

Boston — **Trade Winds** 617 267-5044

Chicago — **Ethel Samuels, FASID** 312 446-3493

Cincinnati — **Richard F. Gretwe/Group III** 513 871-7700

Dallas — **A. Eugene Frazier, ASID** 214 528-1592

Detroit — **Walter Herz Interiors, Inc.** 313 353-4150

Ft. Lauderdale — **Trayner-Murray, Inc.** 305 467-6485

Ft. Myers/Naples — **Galloway's & Clements** 813 482-7311

Houston — **Cyril Gerac Interiors, Inc.** 713 528-5507

Kansas City, Mo. — **Robert Baker, FASID** 816 931-8479

Los Angeles — **Reginald Adams, ISID** 213 659-8038

Miami — **Helene Weissner, ASID & Assoc.** 305 573-6666

Milwaukee — **William M. Manly, ASID** 414 963-0345

Minneapolis — **Ronald I. Noel, ASID** 612 927-4341

Mobile — **Roberta Eckert, ASID** 205 438-3287

Nashville — **Wm. M. Hamilton & Associates** 615 383-4974

New York — **Michael de Santis, Inc.** 212 753-8871

New Haven — **Steve Coben, ASID, Coben Design** 203 562-9136

New Orleans — **Ashley Hall Interiors Ltd.** 504 524-0196

Palm Beach — **Robert Shaw & Associates, Inc.** 305 655-8170

Philadelphia — **George Eberhardt Associates, Inc.** 215 482-1797

Phoenix/Scottsdale — **Wiseman and Gale, Inc.** 602 945-8447

Portland — **Russell L. Emmert, ASID & Associates** 503 245-7602

Providence — **Luigi Bianco Design Associates** 401 274-3340

St. Louis — **Don Pisoni, ASID** 314 997-1888

Salt Lake — **Barbara Jensen Interiors & Assoc.** 801 487-7711

San Antonio — **Vince Ranalli Interiors** 512 349-2444

San Diego — **Arthur Porras, ASID & Associates** 714 231-4997

San Francisco — **Connie Johannes, ASID** 415 339-8000

Tampa — **Stapleton Gooch, Incorporated** 813 251-5486

Tulsa — **Gilliam-Weber Design Associates** 918 743-8698

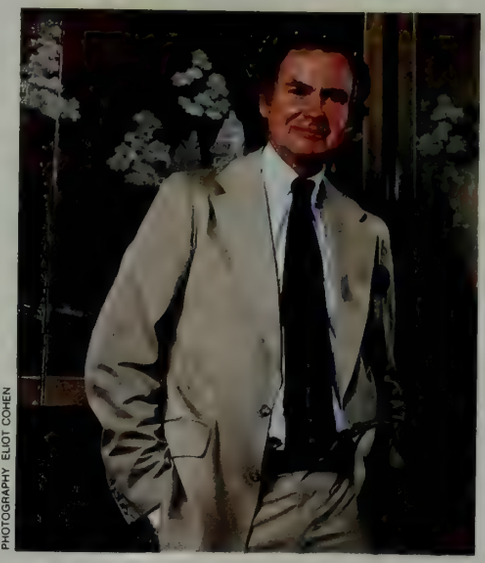
Washington, D.C. — **Ronn Jaffe, ASID/IBD, & Assoc.** 202 337-6111

©1982 American Advertising Network. All Rights Reserved.

Leonard Stanley—The Designer's Choices

"I HAVE A PHILOSOPHY: If you really like something, there will always be a place for it," says Los Angeles interior designer Leonard Stanley. An observer might doubt, however, that one more object could fit into his richly appointed yet small-scaled home. A passionate collector, Mr. Stanley has furnished his house, garden, and even the garage, with pieces of many periods, cultures and styles; among them, French boiserie, Chinese ancestor portraits, Portuguese needlepoint rugs, Waterford crystal, and Shaker baskets. Walls, floors and furniture are strewn with an abundance of antique fabrics and tapestries; tables are laden with rocks, toys and other curiosities the designer has put out to be handled and enjoyed.

The diversity of Mr. Stanley's collection stems from his personal background and from his professional exposure to a world full of objects. "I was born in Honolulu and grew up with Oriental things," he says. "I love



PHOTOGRAPHY ELIOT COHEN

Interior designer Leonard Stanley believes in the inherent vitality of objects in décor: "Objects are signs of life," he says. "They give a personal and revealing dimension to a room."

them, not necessarily by themselves, but in combination with other antiques or modern pieces." The designer's first professional encounter with fine objects was in working for Gump's in Honolulu. "Gump's was a marvelous store," he observes. "It had an exquisite jade room and was built around a Chinese-style courtyard. It was just like a museum." When Gump's in Hawaii closed, in 1951, the designer relocated in Los Angeles, where he served an apprenticeship under designer Tony Duquette for several years. "I was greatly influenced by Tony. He has marvelous taste and a wonderful imagination and color sense. He also had very interesting and diverse assignments: We worked on movies and he also designed jewelry, in addition to creating interiors." Later, as a designer with the architectural firm of Welton Becket and Associates, Mr. Stanley worked for six years on the interiors of the Los Angeles Music Center. He recalls the experience as "a really wonderful opportunity. Cities don't build music-and-theater complexes like that one very often."

From these associations, Mr. Stanley formed strong opinions regarding collecting and the right approach to interior design. "There are no rules in



"Sometimes, discovering an object is only part of the fun," says Mr. Stanley, who is as thoughtful in the arrangement of accessories as he is in their selection. "When I unearthed these 17th-century Italian jardinieres, I tried to think of ways in which to fill them. Coral bouquets were the perfect solution. They're beautiful and come in a multitude of shapes and colors." Coral is available at the Tidepool Gallery in Malibu, California.



Treen, exquisitely turned wooden containers, are miniature documentations of the cabinetmaker's skill. "Designers are always searching," Mr. Stanley observes. "They travel from one antiques shop to another, and these are the kinds of plentiful 18th-century objects that can be found along the way. I love to mass them in crowded congregations—adding a tasseled gourd, as I've done in my own table ensemble, to vary the effect."

continued on page 254

DRAMBUIE OVER ICE WITH PARK PLACE







Leonard Stanley — The Designer's Choices

continued from page 252

this business," he says. "The only rule, really, is to break the rules. I don't believe in inhibiting creativity by saying, 'You can't use this color with that color, or this period with that period.' It's ridiculous. The only houses that really excite me are those that *have* broken all the rules."

In his own home Mr. Stanley has assuredly followed this train of thought. Finely crafted objects join works of nature, paintings, fabrics



Patterned with bright glass beads, these hand-sewn snakes can be found coiled in shops on the Greek island of Kos. Mr. Stanley likes to assemble them on a tabletop "to create swirling strands of color." They are also effective tucked in the foliage of a large plant, he finds.

and flea market items—all combined to intrigue and amuse. "In addition to the fine and rare, I do like objects that aren't serious, such as toys," he says. "I like to mix them with more important pieces because, to me, they are equally valid. I don't like rooms to be too serious or too perfect—they become boring very quickly. There are many 'perfect' rooms, but they don't have any spark or imagination. Nobody seems to live there; they are too much like hotel lobbies. Instead, I like to see books and magazines, signs of life everywhere. I overdo it a bit, perhaps, in my own house, but that's just for my own pleasure. It doesn't mean I can't create a very simple room for someone else, if needed.

"Designers, like actors, can become typecast," he adds. "When a designer does a house, everyone thinks that's the only style he's able to do. I've done very simple, modern houses, and I've done elaborate, eighteenth-century-style houses. For clients with

continued on page 256



This Louis XVI Savonnerie is
authentic repraduction
French palace rug. Wo
in our factory and availabl
a choice of colors and si

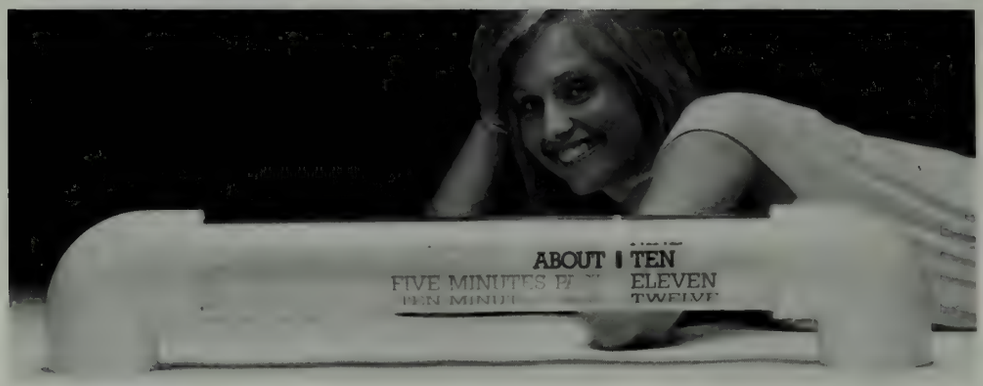
Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414

Chicago: 1226 Merchandise Mart (312) 664 3280 Los Angeles, San Francisco, Dallas, Houston, Denver, Miami, Philadelphia, New Orleans, Boston, Atlanta, Washington, D.C.







Muller & Van Dongen Designs tm thought it was time for a change so they've changed the time.
Introducing the world's first word clock. Its style is hightech contemporary. Its fine quarts movement is old world traditional. The time is printed in easy to read words on a battery powered rolling tube. It's simple to install on table, desk, or wall. Isn't it time for a change in your environment?

To order send $ 375.– (plus $ 4.25 shipping and handling). To use your American Express card call toll free: 800 - 323 1687 (in Ill. 800 - 942 5936).

Muller & Van Dongen

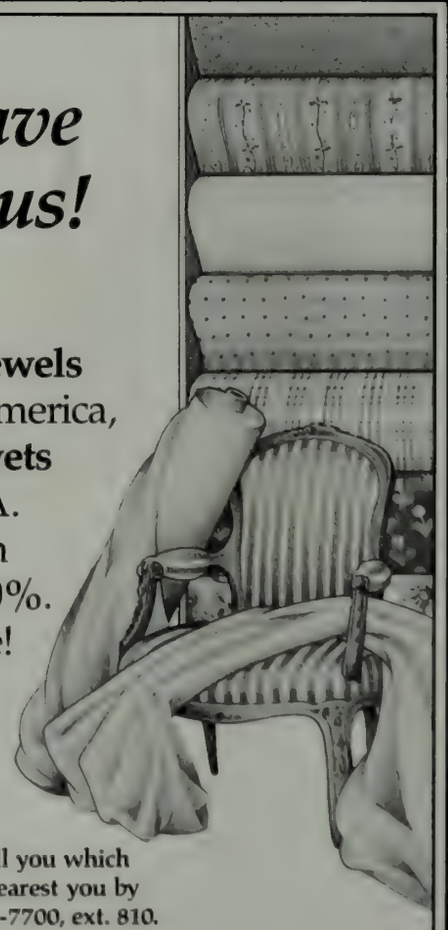
Muller & Van Dongen Designs Co.
10600 West Higgings Road Suite 216
Rosemont Ill. 60018

Our fabrics have made us famous!

Chintz from England, **Linens** from Belgium, **Crewels** from India, **Prints** from America, **Jacquards** from Italy, **Velvets** and **Moiré** from the U.S.A. and yes, even calico! All in stock at savings of 30 to 60%.

Come see!

CALICO CORNERS®



We'll be happy to tell you which of our 54 stores is nearest you by calling toll free 800-821-7700, ext. 810.

Leonard Stanley — The Designer's Choices

continued from page 254



"I'm tired of plants in baskets," Leonard Stanley comments, "and I try hard to come up with something different." Japanese wooden hibachis make a handsome and practical substitute, with deep tin-lined wells that were once used for coals. "I found these pieces at Addie Newman in Los Angeles. You can buy them plain or with detailed floral embellishments."

a diversity of tastes—ranging from the very traditional to the very contemporary—my designs, of course, will be completely different." When he is learning about the tastes and wishes of new clients, Mr. Stanley always considers the objects in their homes. "Objects are terribly important and terribly revealing," he says. "I can learn about people very quickly by observing the things they own. When I come upon a client who has no interest in collecting, and whose house is relatively bare, there is little to work from. I prefer clients with strong personalities and tastes."

Mr. Stanley is especially attached to objects that hold personal memories. "Objects with a sentimental value are naturally more special than objects that have none," says the designer. "I've bought many things that once belonged to Gilbert Adrian, the chief costume designer at Metro-Goldwyn-Mayer, who died in 1959. I admired him enormously, and purchased several tables, consoles and paintings of his at auction just because I love their history and the fact that he had such wonderful taste. I

continued on page 258

Luxury carried to its most logical conclusion.



Ninety-Eight Regency.

A luxury car, happy to report, can still be a most logical purchase. That's the Olds point of view behind the new Ninety-Eight Regency. Most logical of all is that you needn't be extravagant to get the elegance you want. Compare prices, and you'll find Regency a most pleasant surprise. And with Regency, the niceties – from air-conditioning and power accessories to its richly-appointed interior – are all standard. Ninety-Eight Regency. Standard V6, or optional gas or diesel V8. The logic is simply impeccable.

Oldsmobile

Have one built for you.

Let's get it together... buckle up.

Some Oldsmobiles are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your dealer for details.



I'm making my move to Ten Five Sixty.

Ten Five Sixty. The twenty-two story condominium tower that everyone seems to be aware of these days. You may have some difficulty choosing the single level, townhome or penthouse residence you most favor. But you'll have absolutely no difficulty justifying your choice. For Ten Five Sixty features every possible amenity.



Including a major art collection and breathtaking views, advanced security and life safety systems, social and physical fitness facilities, maids' quarters and valet parking, concierge and other services. With highly flexible financing programs and prices from one-half million dollars, the best address on Wilshire speaks for itself.

By appointment only.
Telephone (213) 859-0606.
Agent: Merrill Lynch Realty/Sandler-Adler
Offer void in states where prohibited by law.

TEN FIVE SIXTY
The Address on Wilshire Boulevard

Leonard Stanley — The Designer's Choices
continued from page 256

also bought many things from Rose Cumming Chintzes in New York. Every time I see my eighteenth-century Spanish chandelier from her collection, I remember how wonderful she was. She had a great eye, great flair. There aren't many people who have such an identifiable style."

The pleasure Leonard Stanley derives from objects, as well as his enjoyment of their personal associations, is as clearly apparent in his



"Why does a beautiful object have to be rare?" Mr. Stanley asks. These ikebana pebbles that have been smoothed and polished by rushing Japanese streams are "marvelous natural fillers for boxes and bowls," he feels, "and are available in bulk from almost any florist."

conversation as in his home. Yet he can also see himself owning just a few things. "If I were very rich, I'd have the simplest house in the world," he says. "It would be remarkably spare, not like my present home at all. But in order to do that, I'd have to own objects of only the finest quality. In a sense, I would be like the Japanese, who put things away and bring them out at intervals to enjoy. When you own things of really superb quality, there can't be too much going on—the pieces have to breathe. I now own many very nice objects, but they're mixed in with what I call my 'toys.'" Treasures or toys, the things Leonard Stanley has gathered over the years reveal his imaginative and multifaceted approach to objects and to interior design. □

—Cameron Curtis McKinley

Stark®
CARPET



Chinoise Tapestry Weave

No. 40027A Size: 16'9" x 11'8"

From the Stark Collection of Kilim Rugs

New York, D&D Bldg., 979 Third Ave. / Atlanta / Boston / Chicago / Dallas / Denver / Houston / Los Angeles / Miami / San Francisco / Seattle / Troy, MI

Diamond, emeralds,
eighteen karat yellow gold
and platinum.
Philip Monroe© Design

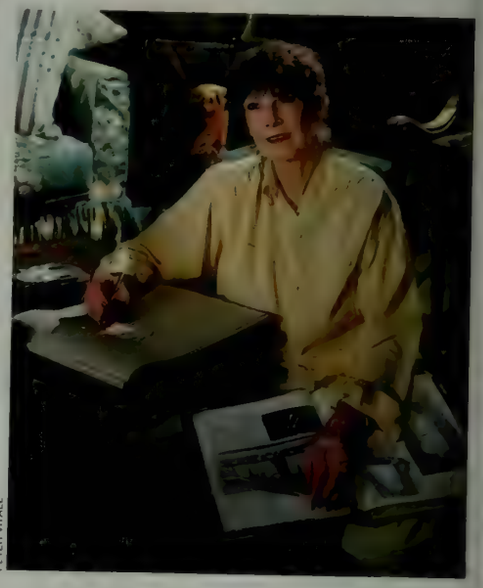


PHILIP MONROE JEWELER
527 Pine Street Seattle 98101 (206) 624-1531
Registered Jeweler, Certified Gemologist, American Gem Society

KRUPS FOR COFFEE



Coming Next– in December



PETER VITALE

Architectural Digest Visits: THEONI V. ALDREDGE at the costume designer's Manhattan apartment created by Frank Peter LoVascio.

INTERIOR DESIGNS

Anthony Hail's new San Francisco residence, attuned to the light and colors of northern Europe.

In New York City, Juan Montoya plans a subdued backdrop for an artist's personal collection.

Seclusion for creativity and metaphysics in an agreeably haunted 17th-century north Italian villa.

Jay Spectre is given carte blanche for glamour in a Miami home, mixing Art Déco and Oriental styles.

English country house comfort inspires Southampton interiors by Keith Irvine and Thomas Fleming.

Rendezvous for creative luminaries: a gallery owner's Loire Valley estate.

PREVIEWS

ARCHITECTURAL DIGEST



Historic Houses:
The art treasures and undiminished splendor of *Parham*, an Elizabethan manor house in West Sussex.

SPECIAL FEATURES

Architecture:
Peter L. Gluck upholds tradition in an addition to his New York farmhouse.

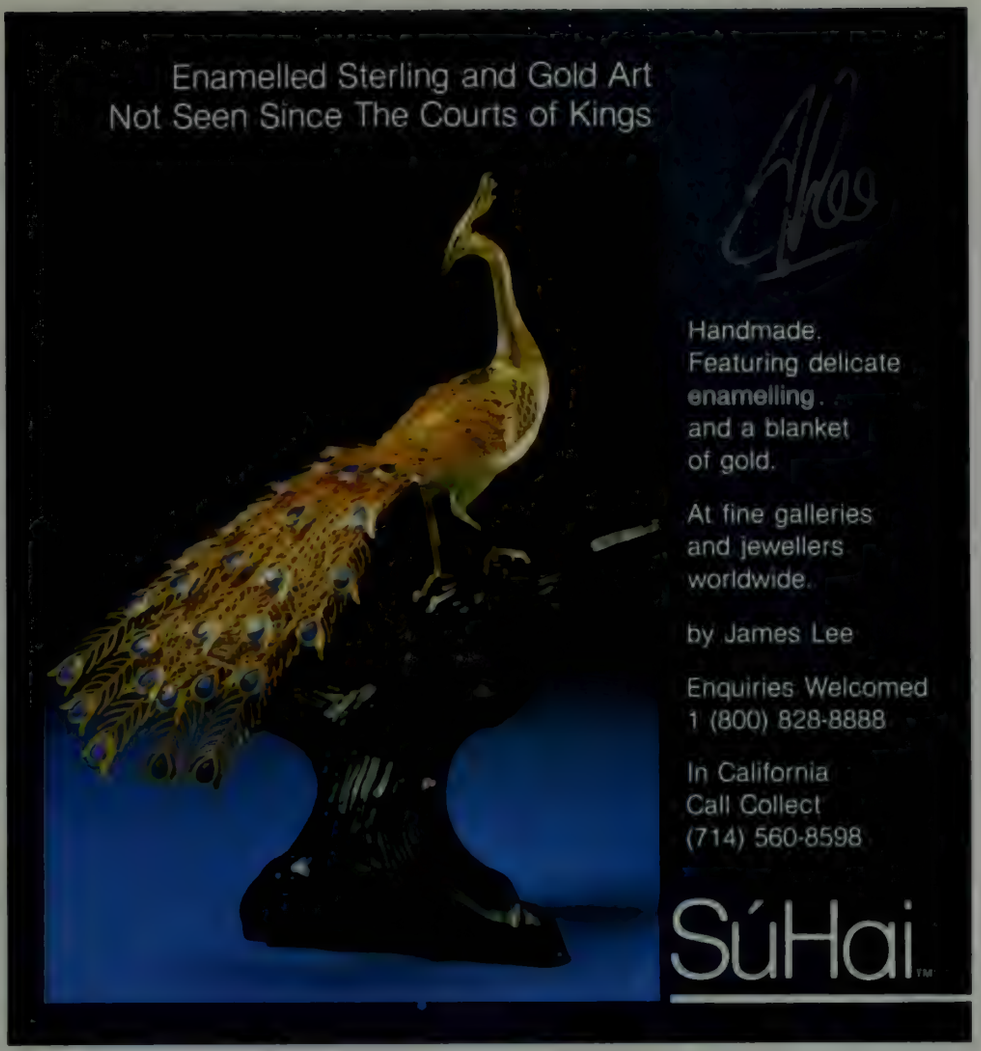
The Collectors:
Adventurous contemporary art in the Richard B. Blacks' Wyoming Rockies home, with interiors by Nada Andric.

Gardens:
A surprising subtropical landscape graces a Medieval château on Normandy's coast.

Art:
A wide sampling of paintings imparts the universal appeal of celebration.

Antiques:
For the nobility, a dazzling array of European Renaissance jewelry.

AND MORE—





Available at B. Altman & Co., Geary's, George Watts and other fine stores. Or write Royal Worcester Spode, Inc., 225 Fifth Avenue, New York, New York 10010.

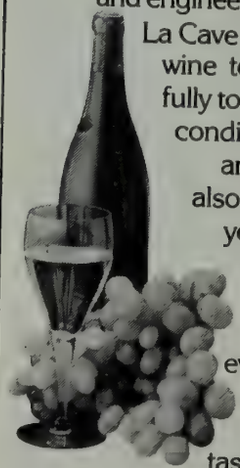
New La Cave.™
Better than a wine cellar.



Many factors contribute to the excellence of a fine wine, but none is more important than how it is aged.

And nothing, not even a conventional wine cellar, ages your wines as well as La Cave.

Designed by French wine experts and engineers, La Cave allows wine to develop gracefully to its peak under *ideal* conditions of temperature and humidity. La Cave also completely protects your wines from odor, vibration and light.



As a wine lover, you're assured that every bottle you serve has reached its full potential of color, taste and bouquet. You know as well that your monetary investment in wine could not be better protected.

La Cave 1-Temp can stock up to 200 bottles at the ideal cellar temperature – all in just four square feet of floor space.

La Cave 3-Temp gives you the added convenience of *chambrage* and *rafraichissement* compartments.



These areas bring eight reds and 12 whites to recommended serving temperatures.

Both models come in beautiful walnut or French Provincial oak finishes. La Cave is handsome, to complement any room decor, yet sturdy enough for the basement or garage.

And perfect for apartments is *La Cave Petite*, only 31½ inches high, to age up to 65 bottles.

Clearly, La Cave can greatly enhance your enjoyment of wine,



and thoroughly protect your treasured wine collection. Yet even the most expensive model costs no more than a case of *Lafite* '61.

For complete information and the name of the dealer nearest you, call **800-221-1042** (New York state call collect 212-371-2595) or send the coupon below.

laCAVE™
by la maison edery, inc.

La Maison Edery, Inc.
477 Madison Avenue, New York, N.Y. 10022

☐ Yes, please send me complete information and the name of the La Cave™ dealer nearest me.

NAME _____ TELEPHONE _____

STREET _____

CITY _____ STATE _____ ZIP _____

A–11

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue.

Pages 96–103:
Alex R. Fradkoff Inc.
300 East Fifty-ninth Street
New York, New York 10022
212/752-6279

Pages 104–111:
Chuck Winslow
Chuck Winslow and Associates, Inc.
2514 Sacramento Street
San Francisco, California 94115
415/563-3323

Pages 112–119:
Diana Phipps
House Arrangements
2 Connaught Square
London W2 2HG
England

Pages 120–125:
Colnaghi & Co.
14 Old Bond Street
London W1
England
44-1-935-4871

Dalva Brothers
44 East Fifty-seventh Street
New York, New York 10022
212/758-2297

French & Company, Inc.
17 East Sixty-fifth Street
New York, New York 10021
212/535-3330

Hempson
96 Mount Street
London W1
England
44-1-629-2986

L'Antiquaire Inc.
717 Madison Avenue
New York, New York 10021
212/751-1570

Pages 126–131:
Kalef Alaton, ASID
Janet Polizzi
9002 Melrose Avenue
Los Angeles, California 90069
213/273-4836

continued on page 264

WHEN YOU NEED IT BAD,

WE'VE GOT IT GOOD.



FLORIDA

Florida Division of Tourism, Visitor Inquiry Section,
Dept. A.D., 126 Van Buren Street, Tallahassee, FL 32301.
Enclosed is $2.50. Send me your 128-page Florida Vacation Guide. Check or money order only, no cash please.

Name _____

Address _____

City/State/Zip _____

Vacation Dates / From _____ To _____

Allow 3-4 weeks for delivery. Make check or money order payable to Florida Department of Commerce

Next time your nose seems froze to your toes, just pull out our all new 128-page Florida Vacation Guide packed with places to warm your soul.

Send in the coupon for your copy. Then see your travel agent and say, "I need it bad!"

AMIRAN



Through the delicate art of sculpting, Xiong Qilong is setting this horse free.

One of the most critical steps in the creation of a Tian Tan carpet of Beijing happens long after it leaves the loom. Here, master sculptor Xiong Qilong uses specially designed shears to outline shapes. As a result, subtle color variations are distinguished, forms are defined and the design elements are released from the background. His deft movements make the task look effortless. But in fact, it requires extreme concentration, coordination and many years of training. Because a single misstep can ruin months of work by weavers.

The Tian Tan carpets of Beijing are the result of many skilled and dedicated artisans like the sculptor, the designer, the dyemaker and the weaver. They all work in harmony, each anticipating the other's needs and offering inspiration. In their hands lies the secret to the beauty and lasting quality we've become known for.

For a brochure of the complete Minzu Collection, send $3.00 to Amiran Corporation, 460 Park Avenue South, New York, NY 10016



TIAN TAN CARPETS
BEIJING

READER'S DIRECTORY

continued from page 262

Pages 132–141:
Gilles Saint-Gilles, ASID
503 Riversville Road
Greenwich, Connecticut 06830
203/629-4320

Pages 148–155:
Steve Chase
Steve Chase Associates
69-846 Highway 111
Rancho Mirage, California 92270
714/324-4602

Pages 164–169:
Stefano Mantovani
Via della Lupa, 2A
00186 Rome
Italy
39-6-679-43-98

Pages 170–175:
Galerie Nobert Blaeser
Bilkerstrasse 5
4000 Dusseldorf
West Germany
49-0221-323180

Sidney Janis Gallery
110 West Fifty-seventh Street
New York, New York 10019
212/586-0110

Samarchande
13, rue des Saints-Pères
75006 Paris
France
33-1-260-8317

Sotheby Parke Bernet
34/35 New Bond Street
London W1
England
44-1-493-8080

Christopher Wood
15 Motcomb Street
London SW1
England
44-1-235-9141

Pages 176–179:
Craig Wright
Brown-Buckley Inc.
9036 Vista Grande
Los Angeles, California 90069
213/274-7652



When it looks this good... it's got to be DANSK

Teak Bread Board
Hand assembled endwood...designed by Jens Quistgaard

Dansk International Designs
Mt. Kisco, New York 10549, Box 724
Write for free color brochure

Magnificent Mauna Kea Rental.

One of the newest homes on the fairways of the world famous Mauna Kea Beach Hotel is now available for rent, to the discriminating tenant with the means to enjoy the finest things in life.

This magnificent home is situated on an outstanding site, in the most prestigious residential area, on the dry side of the "Big Island" of Hawaii.

The home features five bedrooms and baths, including two master bedrooms, spacious living and dining areas, tile floors and tropical ceiling fans throughout. Plus every convenience and modern appliance to be desired.

The professionally decorated and immaculate interior opens out on the ocean side to a large lanai, combining indoor-outdoor living with a magnificent view of the blue Pacific.

The lanai has a tiled swimming pool (with a palapa), heated spa and built-in barbecue. Superb tropical landscaping includes two atriums, one with a waterfall adjoining the dining room.

Guest privileges can also be arranged at the Mauna Kea Beach Hotel Club, with all its amenities.

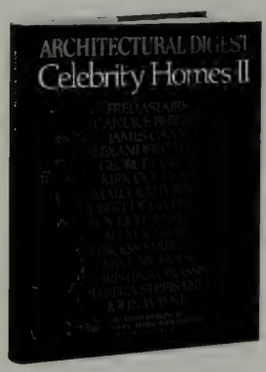
Minimum rental is one month. Special terms for six-month leases, which need not be consecutive months.

For additional information, please contact:

Calpetco Enterprises
222 Front Street, San Francisco, CA 94111 (415) 362-2022

Meet famous personalities. Visit their private retreats.

Come with us behind the scenes...
From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest*'s Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout.



Order today for a no-risk, 14-day examination. Your satisfaction is guaranteed!

SEND TO: THE KNAPP PRESS
111 10th Street, P.O. Box 10248,
Des Moines, Iowa 50336

Please send me _____ copy/copies of Celebrity Homes II at $35.00 each plus $2.25 shipping and handling (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund

☐ Check payable to The Knapp Press
☐ Charge my order to: ☐ MasterCard ☐ VISA
Card #_____
(if Mastercard, include Interbank #)
Expiration date _____
Signature _____
Name _____
Address _____
City _____ State _____ Zip _____
Please allow 6 weeks for delivery C03

Bon Appétit

GUIDE TO AMERICA'S BEST RESTAURANTS



A must for every traveler, this national guide puts America's best restaurants at your fingertips with 1,000 impartial listings chosen by *Bon Appétit* subscribers nationwide. Ratings for food, service, ambience and value. Choose the national guide with the 25 most-visited cities or one of the 12 individual city guides now available.

ARCHITECTURAL DIGEST Selections
Dept. A6N2, 8460 Higuera Street
Culver City, CA 90230
(Indicate quantity)

_____ #50206 National Restaurant Guide $7.95 ($1.10)
_____ #50208 New York $3.95 (1.00)
_____ #50211 Atlanta $3.95 (1.00)
_____ #50212 Chicago $3.95 (1.00)
_____ #50218 Houston $3.95 (1.00)
_____ #50219 Boston $3.95 (1.00)
_____ #50221 Miami $3.95 (1.00)
_____ #50207 Los Angeles/Palm Springs $3.95 (1.00)
_____ #50209 San Francisco $3.95 (1.00)
_____ #50210 Dallas/Fort Worth $3.95 (1.00)
_____ #50216 Las Vegas $3.95 (1.00)
_____ #50217 Baltimore/Washington $3.95 (1.00)
_____ #50220 New Orleans $3.95 (1.00)

Please add amount indicated () for shipping and handling per unit shipped.

Name _____ A6N2
Address _____
City _____
State _____ Zip _____

☐ Check payable to *Architectural Digest* Selections (add 6% sales tax if delivered in Calif.)
☐ Charge my:
☐ MasterCard ☐ American Express
☐ Visa ☐ Diner's Club Exp. Date _____
Card No. _____
Signature _____
(If charging)

It's easy to order by phone. Call toll free 800-421-4448.
Mon-Fri 7 A.M. to 7 P.M., Sat 7 A.M. to 1 P.M., Pacific time. In California call 800-252-2071, credit card orders only. Offer good in U.S.A. only. Allow six weeks for shipment. Items may be shipped separately.



A. Bound to be treasured in rich navy cloth with handsome gold stamping. Each two-volume set holds a complete year of *Architectural Digest*.
BOUND EDITIONS
#50553 1981 s/2 $70 (incl.)
#50552 1980 s/2 $80 (incl.)
#50551 1979 s/2 $90 (incl.)

B. Now you can make the most of prized art and collector's books. Just open to favorite pages and slip the book inside this clear acrylic stand. 12" high. **#50002 DISPLAY STAND** $22 (2.25)



BACK ISSUES/$6 each

#08210 OCTOBER 1982. Architectural Digest Visits: Burt Lancaster. Gardens: W. Averell Harriman. Historic Houses: Hesselagergaard.

#08209 SEPTEMBER 1982. Architectural Digest Visits: The King and Queen of Sweden. The Collector: Henry Geldzahler. Gardens: Nell Gwynne Dairy.

#08208 AUGUST 1982. Architectural Digest Visits: George Burns. Gardens: Asticou Azalea Garden. Historic Houses: Rudyard Kipling Residence.

#08207 JULY 1982. Gardens: Eleutherin Mills. Historic Houses: Mark Twain's Residence.

#08206 JUNE 1982. Architectural Digest Visits: Princess Irene Galitzine. Gardens: Great Dixter in Sussex.

#08205 MAY 1982. Architectural Digest Visits: The Queen of the Netherlands. Historic Houses: George Bernard Shaw.

#08204 APRIL 1982. Architectural Digest Visits: Burt Bacharach. The Collectors: A House Created for Art.

#08203 MARCH 1982. Architectural Digest Visits: Edward Albee. The Collectors: Antiques in a Medieval Setting.

#08202 FEBRUARY 1982. Architectural Digest Visits: Sylvester Stallone. The Collectors: Period Style.



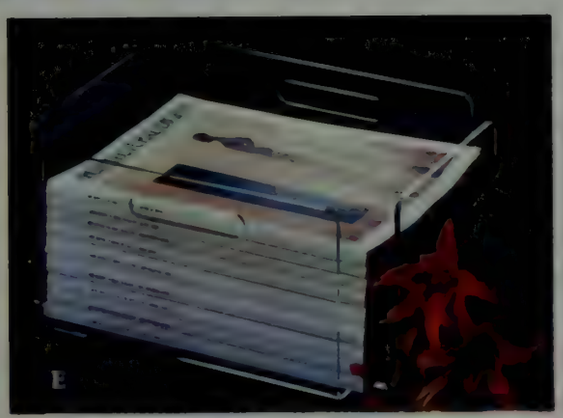
COLLECTORS' ISSUES/$10 each

#08009 SEPT 1980
#08008 JUL/AUG 1980
#08006 JUNE 1980
#08005 MAY 1980
#08004 APR 1980
#08003 MAR 1980
#08002 JAN/FEB 1980
#07912 DEC 1979
#07911 NOV 1979
#07910 OCT 1979
#07909 SEPT 1979

Coffee-color vinyl case provides
nctional beauty plus padded
otection for treasured back issues.
old stamping on cover and spine.
50051 **SOFT SLIPCASE** $7.95 (1.65)



. Function meets beauty in this
ttractive see-through organizer.
turdy acrylic case keeps issues
ust-free and handy.
*50000 **CLEAR SLIPCASE** $22 (2.25)



E. Keep back issues handy—stack your *Architectural Digest*s neatly in clear acrylic.
#50001 MAGAZINE BIN $41 (3.00)

F. Showcase your latest issues where they can easily be read. Clear acrylic stand is ideal for desks, countertops and tables. There's even room below to store back issues. 9½" x 6" x 11½."
#50003 READING STAND $21.95 (2.25)



Mail to: Architectural Digest Selections, Dept. AMN2, 8460 Higuera Street, Culver City, CA 90230

Please print AMN2	5-Digit Product #	Item Description/Size	Quant.	Item Price	Shipping/ Handling	Subtotal
NAME						
ADDRESS						
CITY						
STATE ZIP						

PAYMENT INFORMATION
☐ Enclosed is my check or money order (no cash please) payable to AD Selections
☐ American Express ☐ BankAmericard Visa
☐ Diners Club ☐ Master Card Expires
Card #
Signature

ORDERING INFORMATION
Please fill in 5-digit product number and all order information including subtotals and grand total. Put your name and address in the spaces provided. Then send this form with your check or money order in an envelope to:
Dept. AMN2, A.D. Selections, 8460 Higuera St., Culver City, CA 90230.

Subtotal	
Add 6% tax if delivered in Calif.	
GRAND TOTAL	

Please allow 6 weeks for shipment. Items may be shipped separately. Offer good USA and Canada only.

RCHITECTURAL DIGEST *Selections*

or your convenience, order by phone...

OLL-FREE 800·421·4448

place your order, call Mon.-Fri. 7 A.M.-7 P.M.,
t. 7 A.M.-1 P.M., Pacific time. In California, call
0-252-2071. Credit card orders only, minimum $15.
r customer service, call 213-836-7090.

nces effective through April 30, 1983.

*Architectural Digest is the registered trademark of Knapp Communications Corporation, used with permission.



Karges®

FINE CABINET MAKERS SINCE 1886

THE KARGES FURNITURE COMPANY, INC. P.O. BOX 6517 EVANSVILLE, INDIANA 47

Write Dept. AD for full-color Karges Sampler $4.

A SPECIAL SECTION FOR NOVEMBER THE CALIFORNIA EDITION

In the pages that follow,
Architectural Digest presents products and services
especially for the California reader.

PETER ELLENSHAW



The Canal in Venice 30x40 oil/canvas



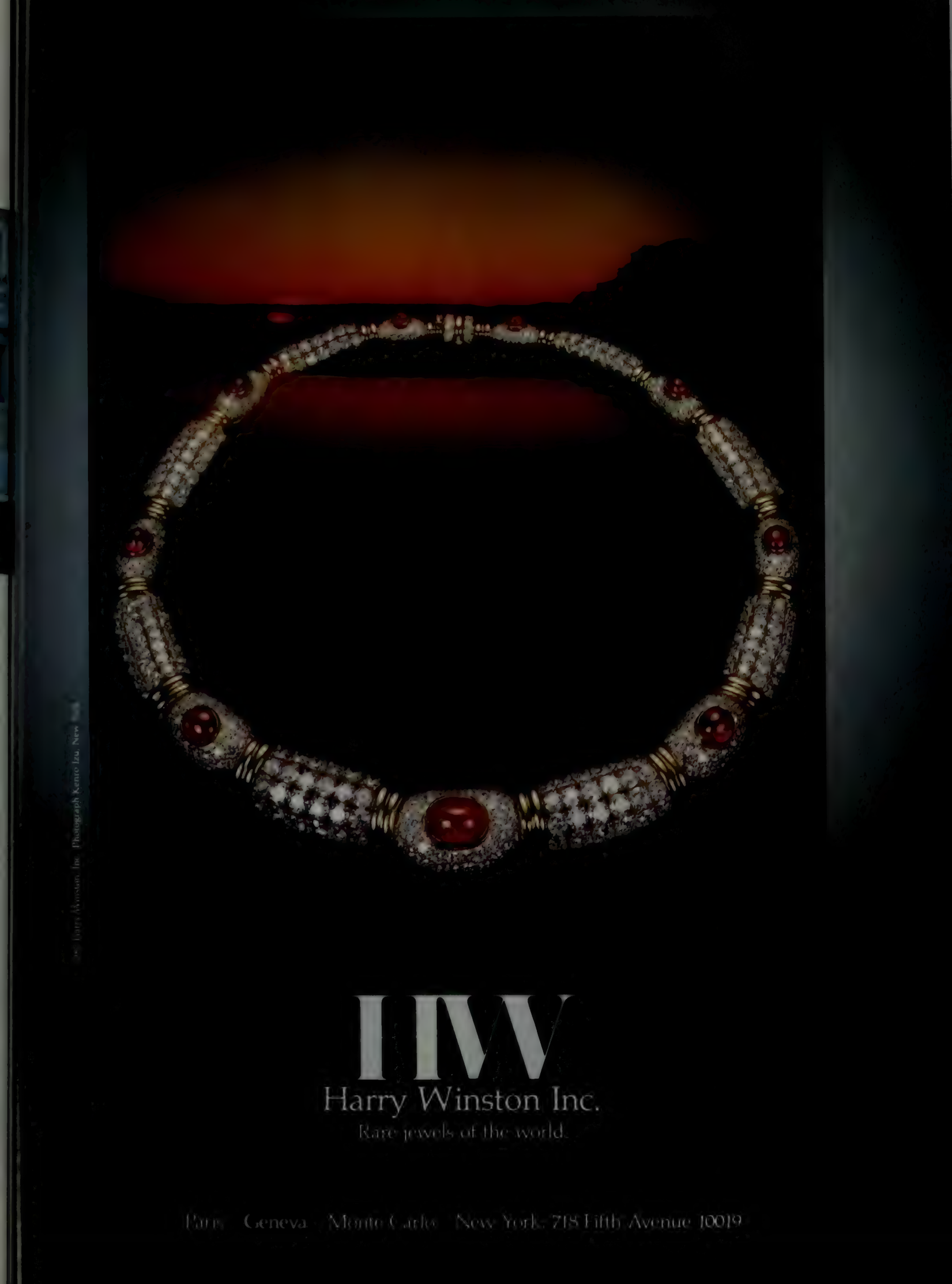
County Kerry – Ireland 30x40 oil/canvas

Exhibition Opens December Third

May we send you a brochure?

CONACHER GALLERIES

134 Maiden Lane, San Francisco, CA 94108 · (415) 392-5447


HW
Harry Winston Inc.
Rare jewels of the world.
Paris Geneva Monte Carlo New York: 718 Fifth Avenue 10019

Exquisitely Handmade

WOODLAND Sculpture



Two Blue Curlews

These marsh birds, lamenated from Baltic birch and lacquered to a lifetime sheen, have glistening brass beaks and legs. This artistic design rests on a birch base finished in red mohagonay. The finest materials and craftsmanship make these waterfowl a beautiful addition to the rustic den or a harmonious blend for a luxurious room.

Check or money order to William J. Watson, P.O. Box 17087, Orlando, Florida 32860. $235.00 ppd. Allow 4 to 6 weeks for delivery. Other figures available: Dolphins, a Whale, Duck, Marshland waterfowl and others. Satisfaction guaranteed by William J. Watson - Artist. Custom work considered. (305) 295-9558.

ORIENTAL FINE ARTS
ANTIQUES AND FURNITURE



King's Art Gallery

529-531 N. La Cienega Bl., Los Angeles, CA 90048. (213) 657-5063



Lawrence G. Dougherty

Antiquarian Horologist, Clockmaker

Fine Antique Clocks

Specialist in the Sale and Restoration of Early English and Continental Timepieces

John Ellicott, London, circa 1758

An extremely fine example of a mahogany cased pagoda top Longcase clock by one of England's most emminent makers. The colour & grain of the trunk door & plinth are exceptional, as is the use of quarter column with capitals in the base. John Ellicott was clockmaker to the King, and a Fellow of the Royal Society.

2640 E. Coast Highway
Corona del Mar, California 92625
(714) 720-1787



Beverly Hills Ltd.

MERCEDES-BENZ SIGNATURE SERVICE

The Mercedes Benz of Mercedes Benz dealers.

8833 Wilshire Boulevard, Beverly Hills, CA 90211, 213/659-2980

©1982 Beverly Hills Ltd.



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

GERALD DECKER ROBERT KELLY

Frances Klein

Estate and Antique Jewels

Possibly the largest and finest collection in the world

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces.



Make your yard the most elegant room in your home

Transforming yards into imaginative and joyable outdoor living rooms has been business of A. Lee Shelbourne for nearly quarter of a century. And our experien shows both in awards for design excellen and in the increased home equity our desi have generated for our clients.

We design your yard from the ground up. take a personal, professional approach to ev phase of our total outdoor living designs.

Quality is our yardstick. Our business is to design. We work with your contractor recommend experienced contractors who ta in stride difficult sites, engineering problem remodeling outdoor/indoor areas, adding sp and updating older pool and garden sites.

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbourn
AND ASSOCIATES

18054 Ventura Boulevard
Encino, CA 91316 (213) 501-5282

Somper Furs

a division of Fur Couture international, incorporated

When the occasion calls for a fur.



As one of the largest fur manufacturers in the country we alone can craft luxurious furs such as this sumptuous Silver Fox. Or select from an international array of designer furs by Geoffrey Beene, Oscar de la Renta, Givenchy and others. We give you superior value, elegant styling, unparalleled selection and individual service.

When your occasion calls for a fur... Somper Furs for any occasion.

Somper Furs, 150 South Rodeo Drive, Beverly Hills, Telephone 213/271-6289 or 272-1875

a division of Fur Couture international



Have you visited

G. R. DURENBERGER

ANTIQUARIAN

In historic San Juan Capistrano



An advance call is suggested.

31431 CAMINO CAPISTRANO • (714) 493-1283 TUES. THRU SAT.



A PORTRAIT OF YOUR HOME...

Sensitively rendered by artist Mark Sanders. Commemorate that special time and place in a work of art to be cherished and enjoyed for generations.

Pen and ink from $150.00
Watercolor from $250.00

Write or call for illustrated brochure and list price.

CROWHAVEN STUDIOS LTD.

5590 EAST YALE • DENVER, COLORADO 80222 • (303) 753-1427

Interiors as personal as your signature.



At Cannell & Chaffin our portfolio of interiors is as diverse as our clientele. Our nationally recognized Design Staff will help you create an interior expressive of your taste and lifestyle. For a copy of our color brochure, please call the Design Service Director at our showrooms.

Cannell & Chaffin

Los Angeles (213) 380-9111
Newport Beach (714) 833-1917 · La Jolla (714) 454-0451
Rancho Santa Fe (714) 756-5055 · Denver (303) 573-1443.



It can arrive quietly, simply, as in the peaceful dream of a child. It can intrude upon your senses with the force of a vibrant desert sunset. However the idea presents itself, that dream must one day become reality. That is when you awaken to all the possibilities of Westgate.

Dream with Westgate

Westgate Fabrics

A Reese B. Davis Company Dallas/Fort Worth

From the "Southampton" collection; 54" print on cotton duck.
Through design professionals and fine stores.

Du Pont TEFLON® soil & stain repeller

WELLS FARGO IS LENDING MONEY TO PEOPLE WHO DON'T INTEND TO LET OPPORTUNITY PASS THEM BY.





Wells Fargo Bank's Variable Rate Loans enable you to borrow the money you want now—at rates you can live with later.

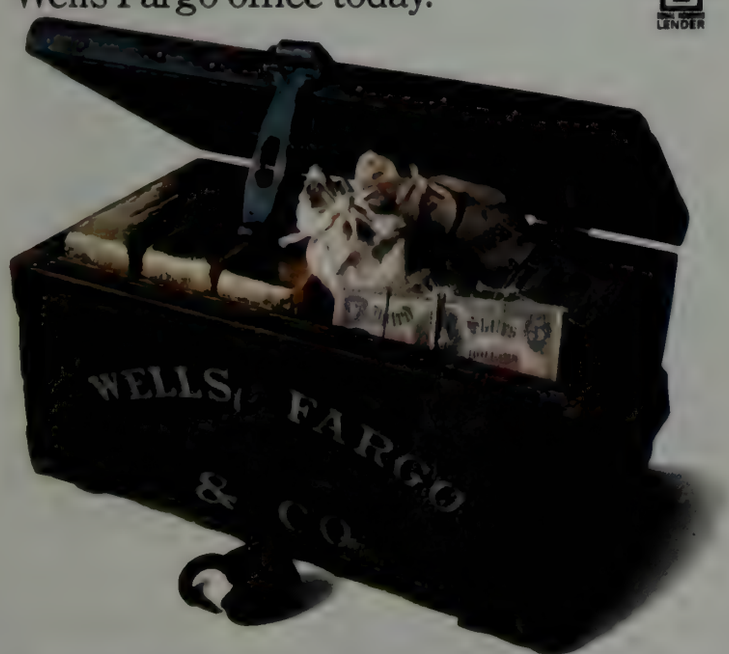
Opportunities seldom present themselves at the moment you can comfortably afford them. That's why Wells Fargo is offering Variable Rate financing to help you borrow the money you want, to take advantage of personal or investment opportunities now—at rates that change with market rates.

Wells Fargo's Variable Rate Loans are based on the current rates of large investor Certificates of Deposit and change at intervals with the market. You never pay more for money at any one time than you have to. And there's no prepayment penalty. Wells Fargo Home Equity Loans, Marine Financing, Aircraft Financing—are a great way to avoid missing an opportunity, without paying more than you have to over the life of your investment.

You can even get an unsecured line of credit—our Capital Advantage™—with these same flexible terms.

Wells Fargo also offers traditional financing that can help you maximize opportunities in other ways. Our Pre-Approved Express Auto Lease,™ for example, lets you arrange financing in advance, so you can walk into the car dealer's showroom as a priority customer and arrange the best terms.

Wells Fargo has the resources to help you avoid missing out on valuable opportunities. So don't let an opportunity pass you by. Come in to your nearest Wells Fargo office today.



WELLS FARGO BANK IS STRONG ON LOANS

Today's top designers offer valuable advice in

Interior Design
The New Freedom

By Barbaralee Diamonstein.
Introduction by Paul Goldberger.

Brilliant, probing interviews conducted by noted arts commentator Barbaralee Diamonstein reveal the aesthetic philosophies that have made these men and women America's leading interior designers.

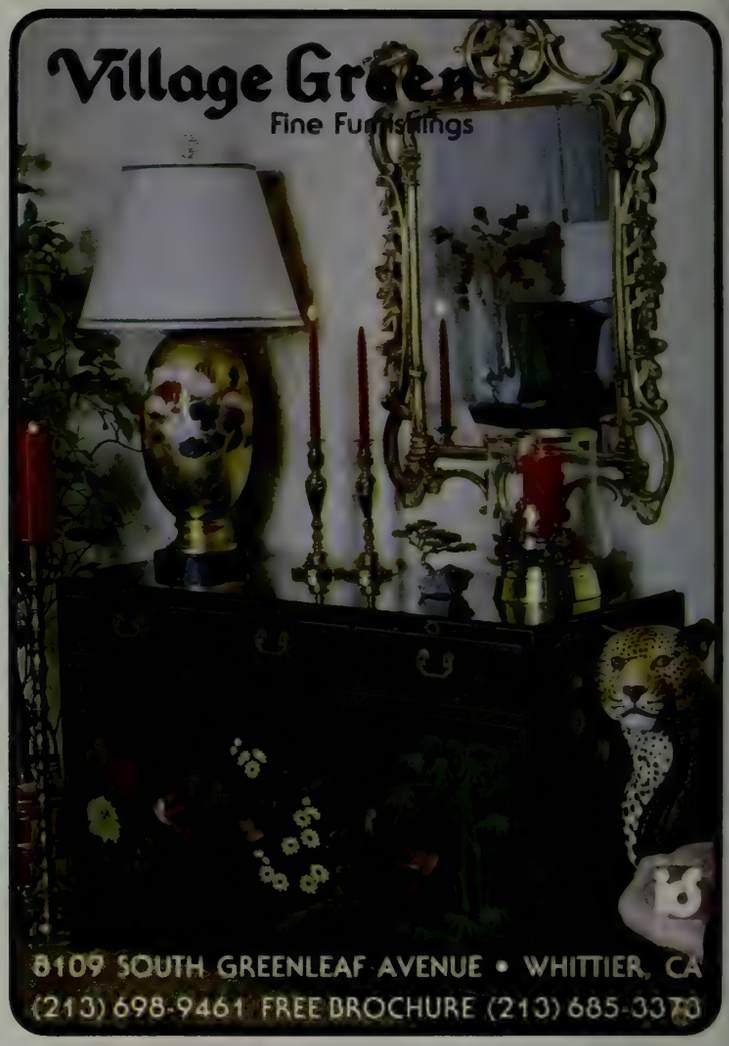
Ward Bennett
Mario Buatta
Angelo Donghia
Joseph Paul D'Urso
Mark Hampton
Sarah Tomerlin Lee
Warren Platner
John Saladino
Bob Bray
Mike Schaible
Robert A.M. Stern
Massimo and Lella Vignelli

They discuss the difference between "a designer" and "a decorator," their unique solutions to special design problems, their rapport with some of the nation's most famous – and demanding – clients. Stunning photographs of their most characteristic works can help you find the design approach that best suits your lifestyle. *Published by Rizzoli. 192 pages. 118 illustrations, 38 in full color. $35*

Now at the most elegant bookstore in America



RIZZOLI BOOKSTORE
South Coast Plaza, Costa Mesa 92626 • (714)957-3331
Mail and phone orders welcome



SAVOR A RARE DINING EXPERIENCE.

★★★★Discover why Beaudry's restaurant is the winner of the 1981 Los Angeles Restaurant Writers' Four-Star Award. 6 p.m.-midnight daily, including Sunday. Lunch served 11:30 a.m.-2:00 p.m., Mon.-Fri. Reservations 213-624-1000.
The Westin Bonaventure, Los Angeles. 5th & Figueroa.

Beaudry's



THE BROADWAY. NEW MECCA FOR THE ORIENTAL RUG COLLECTOR.

In full flower. Our collection of authentic Bohkaras, Tebriz, Kermans, Kashans, Kelims, Nains, Quoms, Chinese and Caucasian rugs, among others. Pure wools and silks. Dyed with natural colors that improve with age. Hand-tied with a skill that defies machines. In a world-and-time encompassing variety, many with a history that's yours for the asking. All acquired for us by Moussa Soomekh, our own connoisseur of Oriental rugs, with three generations of rug-lore at his fingertips. New, used, antique, semi-antique treasured investments shown by knowledgeable advisors. For appraisals and consultation regarding the possible trade-in of your Oriental rugs, please call the Plaza store at (213) 628-9311 for arrangements. Oriental Rug Gallery, 804.

The Oriental Rug Gallery at Plaza, Newport Beach, Northridge, Santa Monica, Sherman Oaks, Beverly Center, Glendale, Topanga Plaza, Laguna Hills, Santa Anita, Fashion Valley, La Jolla, Ventura, Del Amo and Century City.

THE BROADWAY

You Made Us No. 1!

You have made us the No. 1 Cadillac dealer in the West and one of the largest in America.

Above our service department is an area the size of two football fields—and there you will find row after row of beautiful new Cadillacs.

We know that once you've decided you want a new Cadillac, you want it now. And with so many new Cadillacs to choose from you can find exactly the one you want now. Give us literally a few hours to hand-polish your selection, and you can drive it home!

And you can be sure of the best price too. Remember our policy: We give you more for your car and take less for ours.

When you drive in for service, there's no lack of attention. One of our friendly Service Advisors will personally see that every detail is expertly and promptly cared for.

So it's no wonder we are the No. 1 Cadillac dealer in the West. And we owe it all to you ...our customers.

That's why we say, "We care about you."

Sincerely,

Dana Martin



MARTIN *Cadillac* NO. 1 IN THE WEST

OLYMPIC AT BUNDY IN WEST LOS ANGELES • 213/820 3611


Steve Chase Associates
69846 highway 111 rancho mirage, california 92270 619 324-4602
Photography by Arthur Coleman

You work hard for your money. Now your money can work hard for you.

What a Crocker Working Capital Account™ can do for you.

Your money should be earning high money market rates. It should be working for you to provide a maximum return every day. It should be immediately available when you want it, without delay or penalty. Now your money can do all these things, and more.

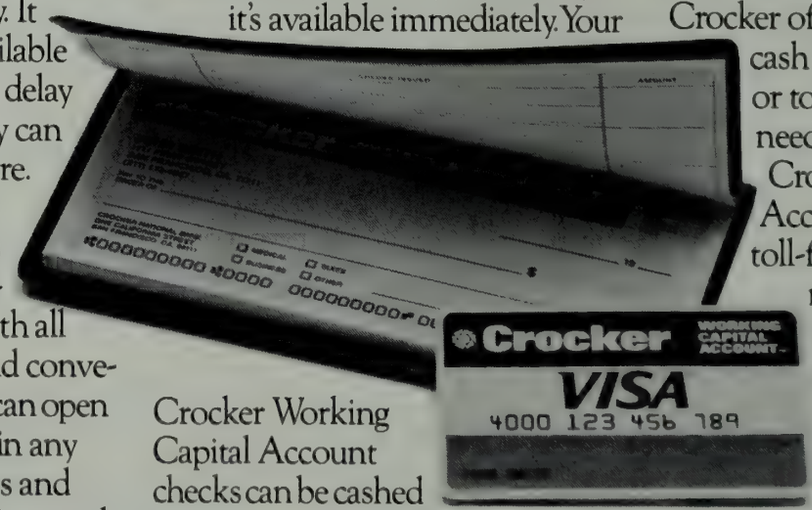
The Crocker Working Capital Account combines money market rates and discount brokerage services with all the financial advantages and conveniences of a local bank. You can open an Account with $20,000 in any combination of cash, stocks and bonds. And your money is invested automatically in a money fund.

Money Market Rates.

Your cash earns money market rates. So do the dividends on stock and interest on bonds that are automatically deposited from the securities in the brokerage portion of your Account. There's no requirement to tie up any money at a lower rate in order to take advantage of our Working Capital Account. Money market rates are paid on all your cash. Your money is working until you want it.

Availability.

When you want your money, it's available immediately. Your Crocker Working Capital Account checks can be cashed anywhere you would use your standard checks. Your VISA® debit card works just like a check; the amount of purchase or withdrawal is taken from the available funds in your Account. And even if there are no funds available in your Account to cover your checks or VISA purchases, money can be made available by creating an automatic margin loan against your marginable securities portfolio.



Best of all, there are no penalties for early withdrawal, and no delay while an out-of-state check clears.

Accessibility.

You can take advantage of the convenience of more than 380 Crocker offices in California to cash checks, to make deposits, or to handle other financial needs. You can call the Crocker Working Capital Account Service Center toll-free for Account information or to place buy-and-sell orders for your securities portfolio. Plus, your VISA debit card can be used for purchases anyplace that honors VISA including cash withdrawals from more than 100,000 financial institutions worldwide.

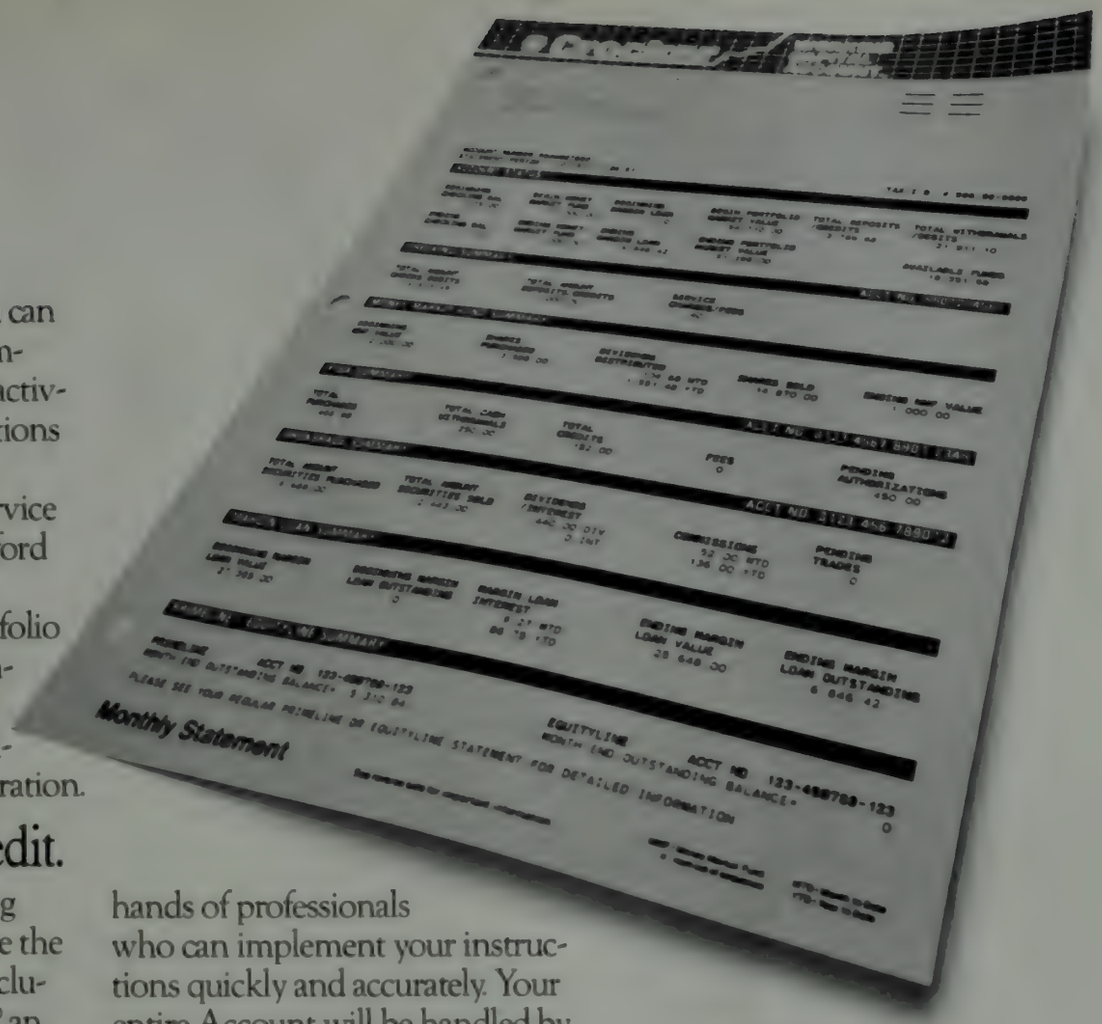
Discount Brokerage.

Securities brokerage (stocks and bonds) is an optional part of your Crocker Working Capital Account. If you have securities in the Account that qualify as collateral for a margin loan, you can access that loan with your Account

EQUAL HOUSING LENDER Member FDIC © Crocker National Bank 1982

check or VISA debit card. You can buy and sell at discounted commissions, with no minimum activity requirements. The transactions are placed through Crocker's Working Capital Account Service Center and executed by Bradford Broker Settlement, Inc.

The securities in your portfolio are insured up to $500,000, including a maximum of $100,000 in cash, by the Securities Investor Protection Corporation.



Personal Lines of Credit.

With the Crocker Working Capital Account, you also have the option of applying for two exclusive lines of credit: Primeline,® an unsecured line of credit up to $25,000; and EquityLine,™ a secured line of credit up to $100,000 which is based on the value of your home and your personal financial strength.

Comprehensive Monthly Statement.

It lists everything needed to easily see the status of your Crocker Working Capital Account. All your transactions are summarized on page one. The next pages detail every activity; checks are listed with date, payee and amount; money fund amount and dividends are recorded; VISA debit card transactions, brokerage trades, margin loans and lines of credit balances are all detailed.

Experienced Account Representatives.

It's important to know that your investment account is in the hands of professionals who can implement your instructions quickly and accurately. Your entire Account will be handled by specialists in our Crocker Working Capital Account Service Center. They are available through a toll-free number in California (**800-652-1044**), outside of California (**800-227-5468**), or by mail. Plus, there are specially-trained representatives in designated Crocker Bank offices who can help you with most transactions.

Put your money to work now.

You work hard for your money. Now the Crocker Working Capital Account can make your money work hard for you. To take advantage of the Crocker Working Capital Account, simply clip and mail the coupon today.

Crocker WORKING CAPITAL ACCOUNT.

Yes! I want to put my money to work now. Please send me detailed brochures and an application for opening the Crocker Working Capital Account.

Mail to: Crocker Working Capital Account Service Center, P.O. Box 38045, San Francisco, CA 94138. Or in California call toll-free **800-652-1044.** Outside of California, call **800-227-5468.**

I am interested in a ☐ personal account or a ☐ business account.

Name _____

Address _____

City _____ State _____ Zip _____

People stay with Crocker because they want to stay ahead.™

Crocker Bank

AD



FOR
Fine Oriental Rugs
ADIL BESIM
A Lasting Tradition. A Quality Investment.
Adil Besim & Co. Pasadena, California 91101, 370 South Lake Av
(213) 795-7589 Vienna-Innsbruck-Salzburg-Zurich-Pasadena (213) 681-
SALES • PURCHASES • REPAIRS • APPRAISALS

The Vista at MountainGate

EVERYTHING ELSE IS DOWNHILL.

19 estate townhomes in the hills of Brentwood with craftsmanship that reflects the luxury and elegance of a bygone era. An exclusive community overlooking the fairways of MountainGate with breath-taking views far above the confusion of the city. Only moments from the best of Beverly Hills, Bel Air, Westwood and Century City.

The Vista offers membership in MountainGate's private country club, which includes a 27 hole golf course and 15 championship tennis courts. Security gates control entry into The Vista, reinforced by round-the-clock guard patrols and state-of-the-art electronic 24 hour security system.

Elegant 2 bedroom and 2 bedroom plus den models available for viewing from 10 to 5 daily. Mulholland exit from the San Diego Freeway, then south on Sepulveda to MountainGate Drive. For an exclusive showing, call collect (213) 476-0516.

FROM $500,000
30 YEAR FIXED RATE FINANCING

Prices effective date of publication. Subject to prior sale on or after deadline of this edition.

A joint venture of Cadillac Fairview Homes West and The Southwest Group.



Baccarat.
Crystal of Kings.



The ultimate gift from our extensive crystal collection.

FOSTER-INGERSOLL

[illegible] NO. LA CIENEGA BLVD. LOS ANGELES, CA 90069 213/652-7677

Hours: Monday-Friday 10-5; Saturday 11-3



Live the Eisenhart tradition. Romantically.

Think of spring gardens, moist with dew. Think of a time when men and women lived with elegance and beauty all around them. Think of a time when no one was ashamed of romance and sentiment. Nostalgia? Yes, and more. It's Eisenhart's "Stafford Garden," a pattern of fresh, country-bright pastel florals as delightful and as gentle as a Victorian garden. "Stafford Garden;; is one of 120 patterns many with matching fabrics in Eisenhart's KEEPSAKE® traditional small print collection. For the dealer nearest you. Write...

Eisenhart

Traditional Wallcoverings, Untraditionally Priced.

Eisenhart Wallcoverings Company, Hanover, Pennsylvania 17331 (717) 632-5918

Country English & French
Antique Furniture & Accessories



THE CRICKET

2025 Pacific Avenue, Venice, California 90291
213/396-5922 (at the beach)



Your St. Charles fashion kitchen is a custom masterpiece, reflecting your appreciation of timeless elegance, superb quality and an investment of enduring value.

Only St. Charles offers you such a fabulous array of styles and materials—solid woods, decorative laminates, textured furniture steel—to use singly or in imaginative combinations. The choice is yours. Visit our showroom soon and discuss your ideas with our St. Charles designer/consultants.

St. Charles
FASHION KITCHENS, BATHS AND OTHER ROOM FURNITURE

St. Charles of La Jolla
7426 Girard Street
La Jolla, CA 92037
(714) 454-9133

Baywood Kitchens
8363 Center Drive
La Mesa, CA 92041
(714) 287-2868

St. Charles of Los Angeles
8660 Sunset Blvd
Los Angeles, CA 90069
(213) 655-7812

Kitchens by Meyer, Inc.
15405 Los Gatos Blvd., #103
Los Gatos, CA 95030
(408) 358-4152

Kitchens by Meyer, Inc.
278 Castro Street
Mountain View, CA 94041
(415) 968-8318

J. B. Turner & Sons
3911 Piedmont Avenue
Oakland, CA 94611
(415) 658-3441

Carefree Kitchens, Inc.
453 North Anaheim Blvd
Orange, CA 92668
(714) 634-4601

Kitchens of the Desert
73405 El Paseo—Suite A
Palm Desert, CA 92260
(714) 568-5618

Kitchens, Inc.
1617 18th Street
Sacramento, CA 95814
(916) 441-4414

Continental Home Improvement Co.
340 West Portal
San Francisco, CA 94127
(415) 661-6776

dba L & W Home Center
1119 E. Las Tunas
San Gabriel, CA 94776
(213) 287-1131

Cooks Kitchen Center
402 West 7th Street
San Pedro, CA 90731
(213) 832-2271

Kitchen Craft of Marin
1241 Andersen Drive
San Rafael, CA 94903
(415) 454-1623

International Design Center
4093 State Street
Santa Barbara, CA 93110
(805) 967-1113

Better Homes & Kitchens
31121 Via Colinas
Westlake Village, CA 91361
(213) 991-3344

2-AR11-829

For free copies of color-illustrated books showing full line of St. Charles kitchen designs, take coupon to nearest dealer showroom. Or mail with $6.00.

Name

Address

City State

Zip Phone

Make dining a royal affair.

Begin with a dining room group rich in the elegance and tradition of the Old World.

Choose from our large collection of these unusual imports. Ornate carvings, meticulous matched woods, opulent fabrics.

Furnishings fit for royalty. Imported from the craftsmen of Europe where elegant design is an art.

Immediate delivery available. So you can make your next affair a royal one.



TAYLOR'S in Van Nuys

6479 Van Nuys Blvd., Van Nuys, CA. (213) 786-5970, 873-1081, Open Mon. thru Sat. 9 to 5:30pm.

The best parts of town are Fred Sands Country

The prime communities which we proudly serve (see below) provide some of the finest residential living in the United States, if not the world. This is why we've staked out these territories as "Fred Sands Country."

Here we offer more than mere status: take your choice of good climate; the best neighborhoods; large, well-built attractive homes; convenient shopping at the finest stores and boutiques; excellent restaurants; good schools; clean air . . . and the rapid appreciation you'd consequently expect.

Here we have quality clients who appreciate the value of a home in a desirable neighborhood . . . and maintain it accordingly. Here we know lenders eager to finance competitively where their investment is well-secured. And, we have our own in-house loan program available to Fred Sands clients. We know the area's top tax and legal people to better serve our clients (many of these experts are our clients, too). And, naturally we know the area's most professional full-time salespeople: more than 650 of them are ours.

Our territory is deliberately limited. So we know it well. That is why we sell close to one billion dollars' worth of residential real estate a year. Our favorite areas may not be for everyone. But, if you're already here and want to move up — or aren't here yet, but want to move in — call the people who know the territory.



Park-like grounds and exceptional detailing enhance this exquisitely decorated Bel Air view estate. Four bedroom suites, theatre, gymnasium, atrium, championship tennis court, pool, spa, servants' quarters, electric gates. $4,500,000; $5,500,000 furnished. Joy Hudson, Cindy Ambrose 278-1345

Estates Division

Distinctive Properties from One Million Dollars

Fred Sands Realtors

Beverly Hills (278-1345), Brentwood (820-6888), Encino/Sherman Oaks (990-4303), Hollywood Hills/Hancock Park (656-8400), Los Feliz/Silverlake (665-1121), Malibu (456-
Marina del Rey/Venice (822-6622), Northridge (349-1200), Pacific Palisades (459-2766), Palisades Highlands (459-7802), Westlake Village (991-4511), West Los Angeles (391-
Woodland Hills (888-3603). Auction Division (820-8675). Commercial/Investment Divisions (820-6855/656-8881). Condominium/New Housing Divisions (820-8991/991-
Construction/Remodeling Division (820-5757). National Investment Advisors (820-0644). Property Management Division (820-6844). Relocation Services (990-4303).

style.



ed struzik + associates

residential and
commercial design

p.o. box 31810
san francisco, california 94131
telephone
san francisco 415 673 3083
beverly hills 213 556 3310

photography mary e. nichols

THE DURENBERGER SERIES

Seminars at Folie Gep

January 22 ~ February 4, 1983

European Study Tours

Once again, the Durenberger Series offers Seminars and Study Tours of the great periods of English decorative arts (1660-1820) led by outstanding lecturers from London. Each winter and summer the seminars are conducted at Folie Gep, a private Gothick garden pavilion, for twenty-five participants. They commence with social history, then interrelate architecture, furniture, decoration and gardens. The program offers a rare opportunity to understand life in England from the time of Charles II, through the Queen Anne and Georgian Periods, to the Regency.

In addition one and two day programs on specific subjects are available.

The Durenberger Series also includes superb accommodations and private an autumn study trip to England with tours of important houses and gardens.



"Bold in vision, thorough in content, selective in focus, scholarly in method, these seminars and study tours are unique," Wendell D. Garrett, Editor "The Magazine Antiques," and President Decorative Arts Trust.

"A must for everyone seriously interested in the decorative arts," John F. Saladino.

"At Folie Gep one experiences England's past with new richness," Mario Buatta.

Further information: Mrs. Hunt, 31431 Camino Capistrano, San Juan Capistrano, CA 92675 714-493-1283



Simply Stunning



Stone parquet,
3" x 9" oak segments around a 6" square center. Available in
th Brown Smooth Finish (shown) or Mellow Brown Old English.

Bruce Mt. Vernon parquet,
3/8" x 9" x 9", surface grooved to resemble slats and edge beveled.
Available in Mellow Brown Smooth Finish.

Genuine Hardwood Flooring

Beautiful wood floors add that elusive, yet so important touch of warmth, comfort, and friendliness to any room setting. Virginia Hardwood Company offers an almost limitless selection of the world's most attractive parquets and plank flooring. Traditional, contemporary, antique, and exotic patterns in a vast variety of finishes and colors.

For sheer elegance and natural beauty, hardwood flooring cannot be matched by any other type of floor covering. It's just that simple.

Virginia Hardwood Company

110 Railroad Avenue · Monrovia, CA 91016 · (213) 358-4594 · (from L.A. (213) 681-1903 · (714) 671-0229

8535 Production Avenue
San Diego, California
(714) 271-6890

Virginia Brand

wholesale only

236 E. Pima Street
Phoenix, Arizona
(602) 252-6818

Serving Southern California, Arizona, Southern Nevada, and Hawaii.



…monial Sarong, S. Sumatra; Handcarved Banana Tree, Bali; Shipibo Pottery, Peru.

MARC II

GALLERY AND SHOWROOM

8747 MELROSE AVENUE • LOS ANGELES, CALIFORNIA 90069
(213) 652-1061 • 652-1068

DISCOVER PARADISE. ON SHORE. AND ON BOARD.

The M/S PEARL OF SCANDINAVIA sets sail on 14-day Indonesian Islands Cruises seven times between Dec. 4, 1982 and March 26, 1983. Join us, and discover the lush beauty of Indonesia. Scandinavian style. See your Travel Agent or call us at (800) 792-0944 in California or (800) 227-5666 in U.S.



Pearl Cruises

Registry: Bahamas

KENNETH BROWN INC.

JEWELERS • ASIAN ART

JOHN R. SIGLOW
PROPRIETOR

1144 Prospect Street P.O. Box 1399
La Jolla, California 92038 (619) 454-2700



CHINESE 19th CENTURY CLOISONNE BELL
24" high diameter at top 12" diameter at bottom 18"

STOP WASTING FOOD, TIME, ENERGY AND MONEY.

SAVE...

MAKE BREAD YOGURT

With three minutes work, Juice without waste—Cook gravies, soups, sauces without burning—Freeze instant "ice cream"—Make Peanut Butter without adding oil—Grind Meat for Pates or Hamburgers—Instant Dinners—Salads, Cakes, Baby Foods, Bland Diets, Purees, Party Drinks, Chopped Ice—Hundreds of additional gourmet recipes.

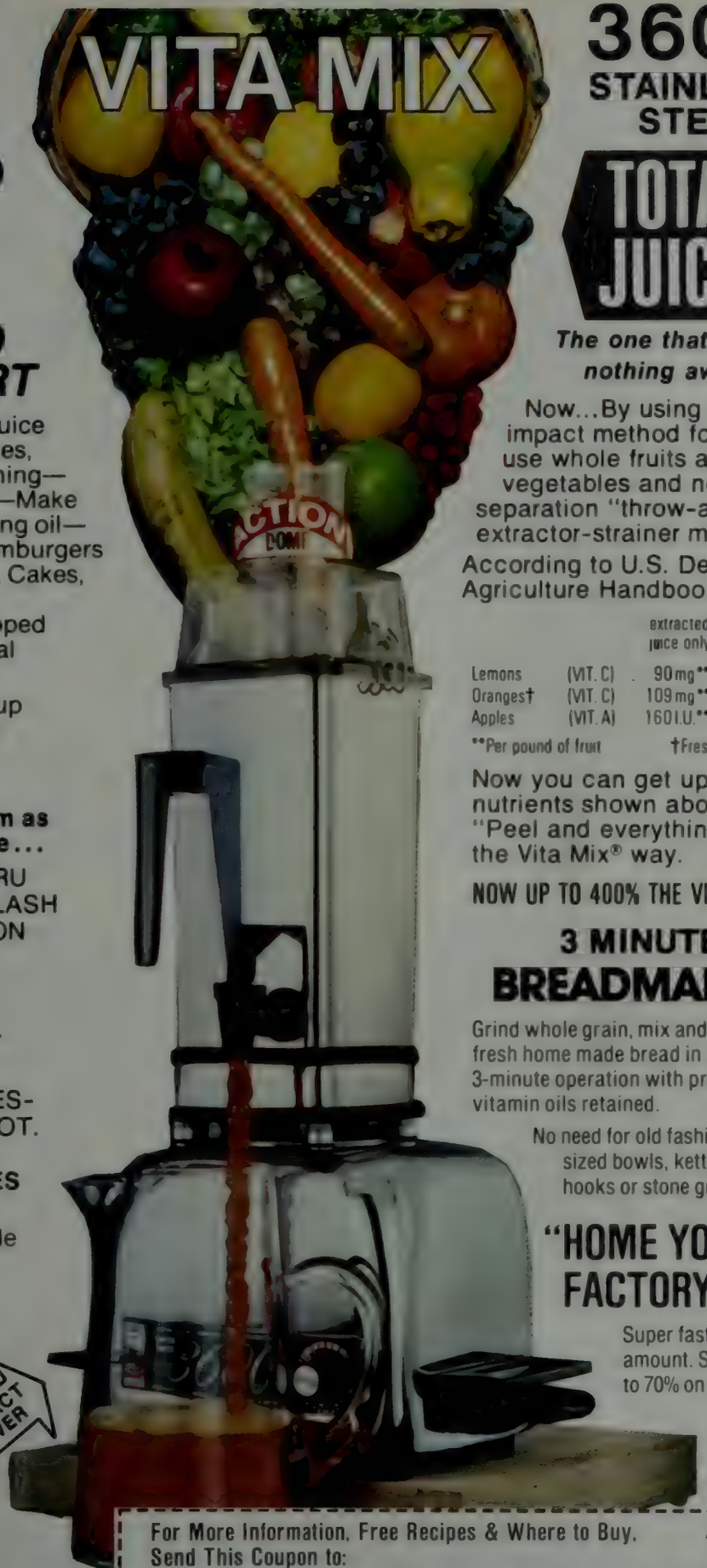
Because Vita Mix® . . . has up to 1,000 times more impact from exclusive patented Instant Blade Reversal.

Vita Mix® 3600 Makes them as simple as One, Two, Three . . .

1. PUT FOOD THRU PATENTED SPLASH GUARD "ACTION DOME TOP".
2. FLIP THE FULL IMPACT LEVER.
3. OPEN THE PATENTED PRESSURIZED SPIGOT.

CHECK THESE FEATURES

- No Attachments to Buy, Store, Clean or Assemble
- Full Free 5-Year Parts Replacement
- Super-Powered Motor
- Self-Cleaning
- U.L. Listed
- Heavy Duty
- Cord Plugs Into Standard 110-120 Grounded Outlet
- 265 MPH Blade Tip Speed Instant Head-On Impact in Safe, Heavy Stainless Steel Concussion Chamber
- U.S. Made, Nation-Wide Service
- No Other Appliance Has Vita Mix® Features



3600 STAINLESS STEEL TOTAL JUICER®

The one that throws nothing away!

Now...By using patented impact method for juicing, use whole fruits and vegetables and not old separation "throw-away" extractor-strainer method.

According to U.S. Dept. of Agriculture Handbook:

		extracted juice only	peel and everything
Lemons	(VIT. C)	90mg**	346mg**
Oranges†	(VIT. C)	109mg**	319mg**
Apples	(VIT. A)	160I.U.**	380I.U.**

**Per pound of fruit †Fresh ripe Valencias

Now you can get up to the nutrients shown above. "Peel and everything" is the Vita Mix® way.

NOW UP TO 400% THE VITAMINS!

3 MINUTE BREADMAKER

Grind whole grain, mix and knead into fresh home made bread in one easy 3-minute operation with precious vitamin oils retained.

No need for old fashioned oversized bowls, kettles, dough hooks or stone grinders.

"HOME YOGURT FACTORY"

Super fast, any amount. Save up to 70% on Yogurt.

For More Information, Free Recipes & Where to Buy, Send This Coupon to: AD1182

Vita-Mix® Corporation, 8615 Usher Road, Cleveland, Ohio 44138.

Or Call in Cleveland 235-4840; Call Toll Free from Ohio (800) 362-1758; Call Toll Free Outside Ohio (800) 321-2790; In Alaska & Hawaii (only) Call Toll Free (800) 321-8640.

NAME _____ TEL _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____



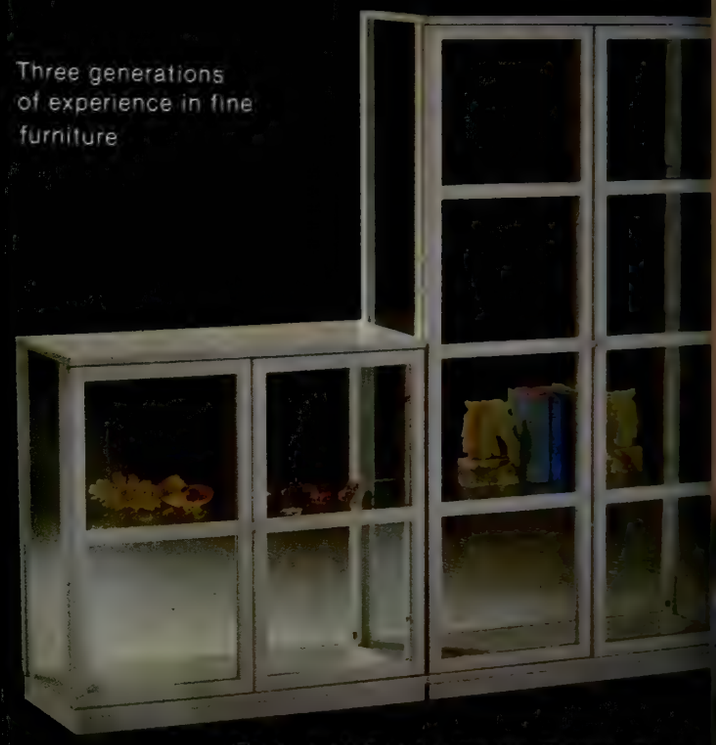
JADE DYNASTY
THE LODGE AT PEBBLE BEACH

ANTIQUE ROSE MEDALLION COVERED DISH.

P.O. BOX 799 • PEBBLE BEACH, CA 93953 • (408) 625-0332

Europe's Largest Distributor
Of Italian Furniture
GAGLIARDI

Three generations
of experience in fine
furniture



Find us at: Pacific Design Center, Space
8687 Melrose Avenue, Los Angeles, CA 90069 213/854-3

the third annual

Los Angeles Antiques Show

managed by Russell Carrell



fine furniture and collectibles
with
over 50 national dealers

November 18–21st Daily 11 AM–8:00 PM
Sunday Noon–6:00 PM

at
The Ambassador Hotel

Sponsored by The Junior League of Los Angeles

Admission $6
includes catal



L.A.: 213-515-7163
Palm Springs: 714-325-1567
Newport Beach: 714-552-6201
San Francisco: 415-387-4590
Sacramento: 707-983-6707
Denver: 303-279-1555

SWS

SUNRISE WOOD PRODUCTS, INC.

Manufacturers of Fine Custom Shutters
6701 South 11th Avenue • Los Angeles, CA 90043 • 213-971-6540



Original painting by Andrew Wyeth

A PIECE OF WILLIAMS' WORLD

Masterpieces . . . and all one-of-a-kind

Ca. 1810 French vaisselier with spoon rack.

Williams Antiques

BRENTWOOD
13044 San Vicente Blvd.
Los Angeles, CA 90049
393-7261

TO THE TRADE
3003 Pennsylvania Ave.
Santa Monica, CA 90404
829-0091

"The Pacific Ocean is our back yard"

A small hotel in La Jolla
where the tradition for
gracious living is
carefully maintained.

One hundred richly accoutered
guest rooms and suites.
Elegant restaurants and bars.
Impeccable service.

La Valencia Hotel

1132 Prospect Ave.
P.O. Box 1089
La Jolla, CA 92038

For reservations call direct:
(714) 454-0771

Winterthur™
Museum Reproductions
The Benchmark of Excellence



Rudolph's Interiors, a well known fine furniture gallery, located at 225 Cannery Row, Monterey, is the exclusive representative for Northern California from Monterey to the Oregon border. Rudolph's has set aside approximately 1,000 square feet of gallery space within their store and will be showing over 35 pieces of these outstanding reproductions. The display will be open to public viewing beginning August 20, 1982. The collection on view and available for purchase will feature items from most of the home furnishings such as wood and upholstered furniture, fabric, wall coverings, clocks and etc. All the reproduced items date from 1740 to 1815, which is known as the Golden Age of America, and embraces the Queen Anne, Chippendale and early Federal periods.

Rudolph's
SINCE 1908

Professional Decorating and Interior Design
225 CANNERY ROW
MONTEREY, CALIFORNIA 93940
(408) 375-4173



ANTIQUE SERAPI HERIZ PRIDE OF THE ANCIENT WORLD 12 x 15.6



Village Weaver

J. H. Minassian & Co.

THE EXCLUSIVE ORIENTAL RUG STORE

Est. 1905 in Los Angeles

Weaving on a simple loom, a young woman performs an ancient tribal art, passed from mother to daughter down through the centuries.

Oriental rugs are magnificent poetic art forms that become practical investments for the future. J.H. Minassian & Company has a large selection of rugs in a rich variety of styles and colors. Come in today and take home one of these treasures.

Our service department offers expert cleaning, repairing, reweaving, and appraisals. We invite decorator inquiries. Open Monday thru Saturday 9am to 5pm.

(Our only Location) • 401 SOUTH VERMONT • LOS ANGELES • CA 90020 • TEL: (213) 383-1397

LIMITED EDITION

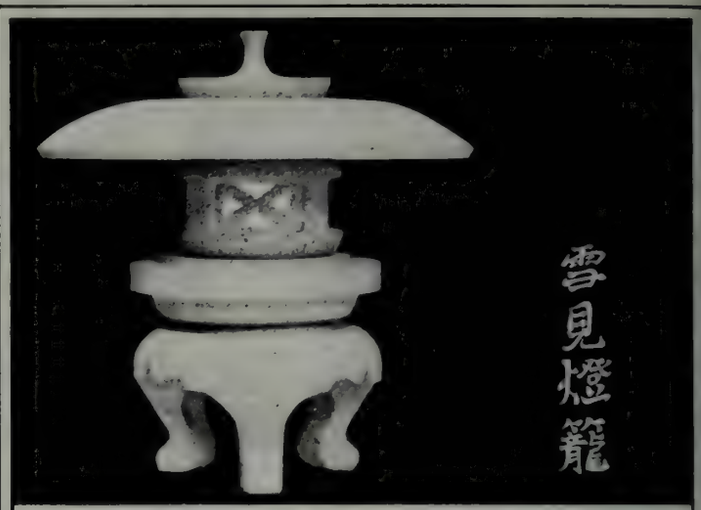


SODOLITE: SIZE 6 x4 x1¾

MARBLE WORKS

DESIGN PRODUCTION & INSTALLATION OF CUSTOM PROJECTS AND OBJECTS

MARBLE DESIGN INTERNATIONAL, INC.
361 N. ROBERTSON BLVD., LOS ANGELES, CA. 90048
Telephone: (213) 274-5024



YUKIMI-DŌRŌ

A unique and dramatic decorative addition to any setting—indoors as well as outdoors.

These distinctive Japanese stone lanterns — hand-crafted in traditional granite in the classic Yukimi-style — are now available in authentic sizes, colors and finishes. An exclusive import, by mail order only.

The Yukimi-Dōrō has an unusual and compelling presence. We have prepared a questionnaire to assist you in making the right selection for your own home or garden. Please write or telephone:

Milton LeRoy Rusk, Rusk International Corporation
Stone Drive, Westport, Connecticut 06880
(203) 227-7721



18th and 19th Century Museum Quality Decorative Arts.
One piece or entire estates bought and sold.
Send for our free illustrated brochure

MARSHALL GALLERIES, INC
8420 Melrose Avenue 213/852-1964 Los Angeles, CA
Member of Arts & Antiques Dealers League of America

J ROBERT SCOTT
FURNITURE COLLECTION



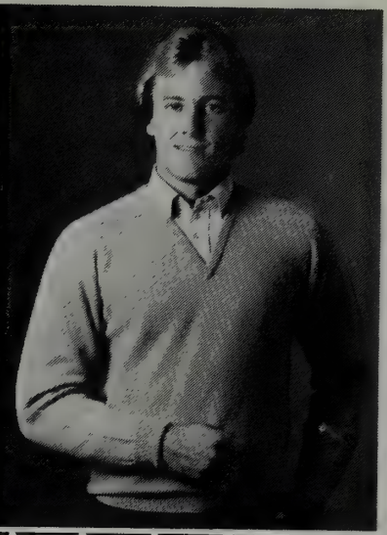
TIVOLI CONSOLE 1982
DESIGNED BY
SALLY SIRKIN LEWIS
GRANITE MARBLE
ROUGH-CUT BRASS

J. ROBERT SCOTT & ASSOCIATES, INC.
8727 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90069
213 659-4910
TELEX: 691518 JR SCOTT LSA

DALLAS/HOUSTON GERALD HARGETT, INC
DENVER/SAN FRANCISCO SHEARS & WINDOW

CHRISTMAS CASHMERE FROM THE FINEST MAKER

Pringle OF SCOTLAND



Mens luxurious V-neck cashmere sweaters in sizes 38 to 46.
Colors: ivory, camel, blue heather, navy, gray and wine. Other colors available. Call for details.
Allow 3 to 5 weeks for delivery. Satisfaction guaranteed or your money back.

COLOR SIZE AD

To order mail to :
WHITNEY ASSOCIATES
8511 BAGBY COURT
EVANSVILLE, IN 47711
PHONE (812) 867-3931

Send me ____ sweaters at $210.00 each (no postage charge)
☐ check ☐ money order ☐ VISA ☐ Master Card
ACCT No. EXP. DATE

SIGNATURE

YOUR NAME (please print)

ADDRESS

CITY STATE ZIP

PHONE



ELLYN HYMAN Oil on Canvas 36" x 36"

Family and Executive Portraits

Marie Eastman

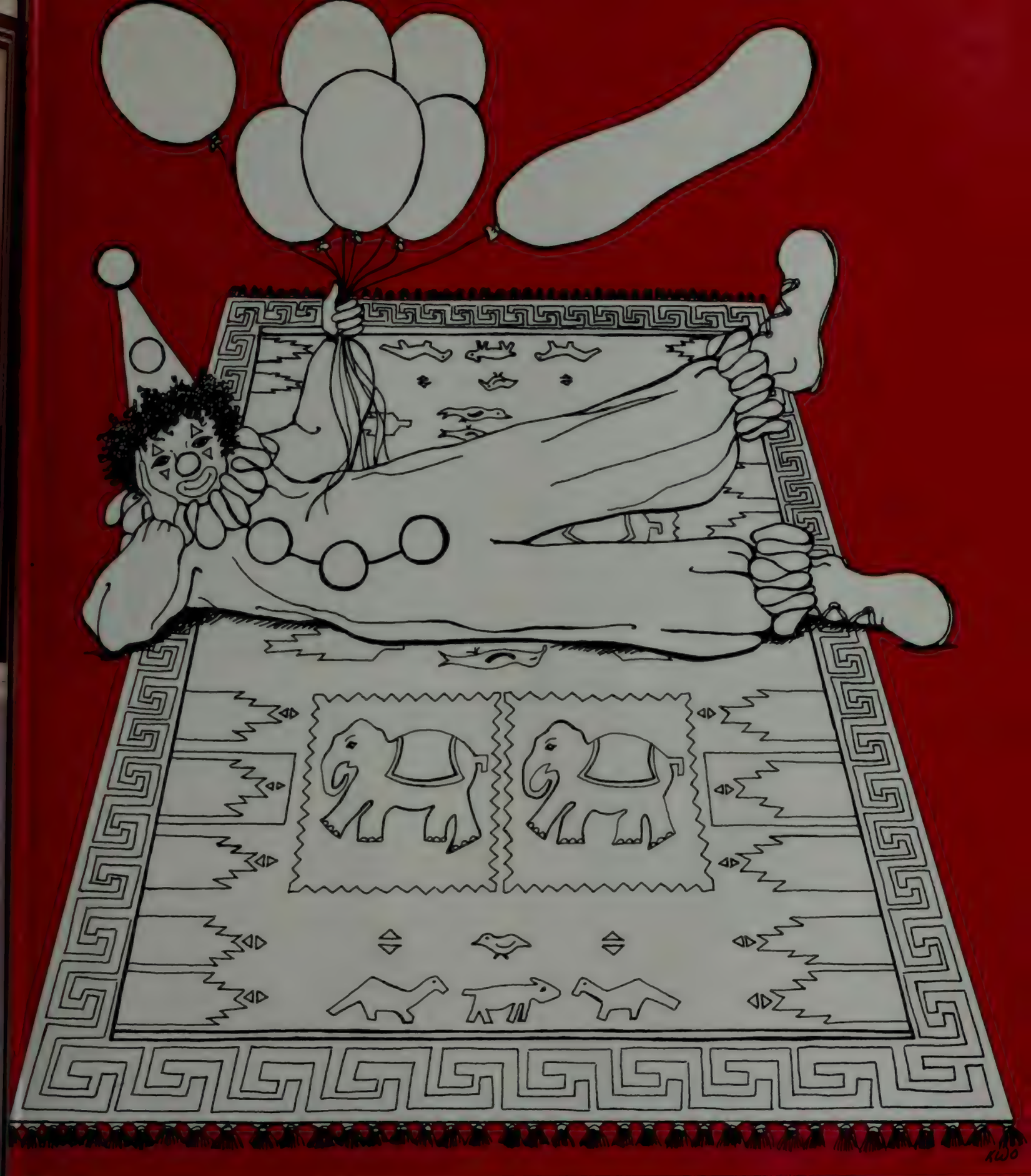
8306 Wilshire Boulevard, Suite 370
Beverly Hills, California 90211
(213) 365-4833



LYMAN DRAKE ANTIQUES, INC

Importers of French and English Antiques • Wholesale to the Trade • Available Through Your Designer

2901 South Harbor Boulevard Santa Ana, CA 92704 (714) 979-2811



PASHGIAN BROTHERS

A PASHGIAN FAMILY ENTERPRISE SINCE 1889

993 East Colorado Boulevard, Pasadena, California (213) 796-7888 • (213) 681-9253

MEISSEN



EXHIBIT

America's Greatest Selection
Of Europe's Most Famous
Porcelain

Unmistakably Meissen. The oldest, most celebrated creator of fine china and porcelain in Europe.

This month, at Paul Bauer, you can see a special exhibition of the largest, most incomparable collection of Meissen in all America. And, should you want something you don't see, Paul Bauer can obtain Meissen with special flowers for you, by special order.

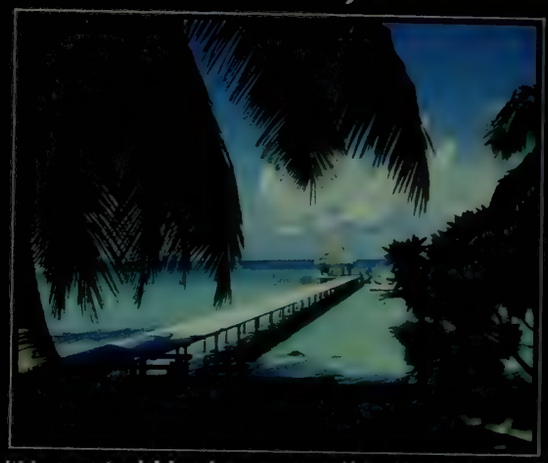
The most enviable collection of European china & crystal in America.

Paul Bauer INC.

120 Grant Ave. at Maiden Lane • San Francisco • (415) 421-6862

Major Credit Cards Accepted

Seven days
that will live with you forever.



Tahiti is magical. You lose yourself in the endless sky and water and a thousand shades of blue. Just being there changes the way you look at life – forever.

Let UTA French Airlines take you there. Tahiti is only 7½ hours away. And all-inclusive packages begin as low as $699.* So see your travel agent soon and write for more information: UTA, P.O. Box 9000, Dept. AD11, Van Nuys, CA 91409.

UTA French Airlines

TAHITI VIA UTA

*Based on low season GIT fare from Los Angeles, San Francisco, San Jose or Oakland, per person, double occupancy. Price subject to change without notice, seating is limited.

THE UNIQUE...



GIFT...

GENGHIS KHAN FURNITURE

4247 Park Boulevard
San Diego, CA
(714) 291-3666

1131 E. Washington Avenue
Escondido, CA
(714) 743-5897

THE FIRST IMPRESSION COUNTS



INTRODUCING SPECIAL LEASE RATES...

"COUNTRY FRENCH"
Leather-top walnut writing table, sideboard/credenza with marble top, carved client & swivel chairs upholstered in leather.

PACKAGE PRICE:

$259./mo.

ON ENTIRE OFFICE PACKAGES...

"THE AMERICAN LAWYER"
American oak raised panel desk, rolltop & file cabinets. Carved oak swivel and client chairs with leather upholstery.

PACKAGE PRICE:

$278./mo.





LOWER RENT FOR SHORTER TERM.

"TRADITIONAL ELEGANCE"
Burled English pedestal desk & Victorian cylinder desk/credenza with leather wingback chairs and matching swivel chair.

PACKAGE PRICE:

$256./mo.

Don't miss a chance to buy our finest antiques!
Sidewalk Sale—Nov. 6 & 7—Melrose Showroom

Your image is a valuable asset, so put your best foot forward. Antiquarian Traders has the largest selection of antique office furniture with that solid look of success to fit your style. Besides coordinating the furniture of your choice to fit your office, our expert design/ sales staff can custom-tailor the lease to fit your budget. With our new package-program you can take advantage of our lowest prices ever without making a long-term commitment. See our showrooms for details.

ANTIQUARIAN TRADERS

L.A. SHOWROOM, Mon.-Fri. 10-6, Sat. & Sun. 12-6: 8483 Melrose Ave., Los Angeles, Ca. 90069 (213) 658-6394
S.F. SHOWROOM, Mon.-Fri. 10-5: 1133 Post St., San Francisco, Ca. 94109 (415) 673-8118
WAREHOUSE, by appointment: 1050 S. Stanford Ave., Los Angeles, Ca. 90021 (213) 627-2144



legance in illumination
r Holiday entertaining,
for that perfect gift, is
ours with this graceful oil
mp of handblown glass.
he lamp lends an aura of
armth and hospitality to
ny decor. When filled
ith a quality lamp oil, it
odorless. A patented
esign created by Jon
Volfard, it is available in four sizes at finer stores, or you
ay order by mail. Should you not be delighted with
our purchase, you may return it within ten days for a
efund. Please allow two weeks for delivery.



Noland&Co.
60 East Todd Road, Santa Rosa, California 95401
ease send me:

____ 15-inch lamps @ **$50**
____ 12-inch lamps @ **$41**
____ 9-inch lamps @ **$36**
____ 6-inch lamps @ **$31**

California residents please add 6% sales tax $_____
Prices include surface delivery within the United States.
By air within the United States please add $4 per lamp $_____
TOTAL $_____

eck☐ VISA☐ MasterCharge☐ Signature _____
edit Card #_____ Exp Date _____
AME _____
DDRESS _____
TY _____ STATE _____ ZIP _____

JOHN HALL

IS

PLEASED TO ANNOUNCE

THE RELOCATION OF

HIS SHOWROOM TO

1008 MONTANA AVENUE

SANTA MONICA, CALIFORNIA 90403

ON OCTOBER 15th, 1982

HANDMADE
ANTIQUE REPRODUCTIONS

CUSTOM FURNITURE

Mondays through Saturdays 9:00 to 4:00

New Phone Number (213) 393-0305

Jerry March ASSOCIATES

One 15-minute phone call to Jerry March could make the difference in your speculative investments.

Meet Jerry March, who is a proven professional and successful businessman, offering investors with an initial risk capital of $50,000 this unique opportunity... to manage your account in the Futures market.

This means to a select few individuals that your speculative investment dollars can now buy you 30 years of experience to help minimize risk, diversify your investments and...allow your financial future a chance to grow as never before.

Write today for a brochure completing the details of this limited offer.

Take the step that could be the most important thing you do towards sound investments for your future.

Write or phone Jerry March, Suite 400,
222 South Riverside Plaza, Chicago, IL 60606
1-(800) 621-5315 or in Illinois 1-(312) 322-1763

北京地毯公司



Cherry Blossoms

Timeless in its Design • Flawless in its Execution • Unmatched in its Quality

One of our Tientsin Super Grade motifs,
handknotted in 100% wool by Master Craftsmen from The People's Republic of China.

May we create one for you?

Peking Art Rug Company

Available through your Interior Designer or Fine Furniture Store.

The Galleria Design Center • 101 Kansas Street, Suite 216 • San Francisco, CA 94103 • (415) 431-2860

CHARLEY BROWN—PAINTINGS

OCTOBER 9th to NOVEMBER 30th, 1982



FEINGARTEN GALLERIES

8380 MELROSE AVENUE, LOS ANGELES, CA 90069 (213) 655-4840

Another Distinctive Difference

Oak Shutters, custom designed and hand finished by Sherwood, of course!

These new hardwood oak shutters will undergo the same rigid quality control as the ever popular sugar pine shutters. Both created by Sherwood, to surround you with beauty and constructed to last a lifetime. Shutters enhance any area in your home: windows... sliding glass doors... closet doors... room dividers, etc.

You owe it to yourself to see Sherwood before you select a window treatment. Our research and design departments keep us a step ahead... truly a distinctive difference.

Call today, our representative will carefully measure your home, give you a free estimate, and show you just how exciting fine custom shutters can be.

Toll free (1 800) 432-7137 or (714) 771-0200 - 839-3360

Showrooms open daily 9 a.m. to 5 p.m., Sat. 10 a.m. to 4 p.m.



Sherwood Shutter Corp.

3655 West McFadden, Santa Ana
(one half block east of Harbor)
8380 Miramar Road, San Diego



The unique SieMatic 8008 RA Rattan Kitchen shown in Dramatic White. Also available in Dark Brown.

Rattan—a SieMatic Exclusive.

Introducing the world's most exclusive kitchen—rattan—from the world's foremost name in kitchens: SieMatic.

Long chosen for its exotic charm and durability to serve aboard the oceans' great luxury liners, rattan now takes its rightful place in the kitchen. Accompanied by elegant frames of solid oak and such authentic details as leather corner bindings and ceramic inlaid knobs.

As practical as it is strikingly beautiful, the SieMatic Rattan Kitchen is protected from daily wear by a fine coating of clear lacquer which actually highlights the distinctive interplay of light and shadow.

If your kitchen must be as individual as you are, discover the 8008 RA at your SieMatic representative today.

Send for SieMatic's Kitchen Book.
Get your copy of SieMatic's exciting new Kitchen Book. There's nothing like it: 176 full color pages of SieMatic Kitchen designs, complete with components and floorplans. Filled with great ideas. See your SieMatic representative listed below or send this coupon and $6 to The Kitchen Book, Suite 446, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069.

Name _____

Street _____ Zip

City _____ Telephone _____

SieMatic®
Kitchens that fit the way you live

Albany/Berkeley ☐ House of Kitchens, 1325 Solano Avenue, Albany, 94706, (415)525-9576; **Aptos** ☐ The Ultimate Kitchen, Inc., Aptos Station #25, 8035 Soquel Drive, Aptos, 95003, (408)688-5276; **La Jolla** ☐ Baywood Kitchens, Inc., 1014 Pearl, La Jolla, 92037, (714)454-9684/464-3549; **Los Angeles** ☐ Custom Kitchens and Baths, 743 No. La Brea Avenue, L.A., 90038, (213)937-1660 ☐ Kitchens on Sunset, 8363 Sunset Blvd., L.A., 90069, (213)650-1452; **Los Gatos** ☐ European Kitchen and Bath Studio, 7 No. Santa Cruz Avenue, Los Gatos, 95030, (408)395-1944; **Newport Beach** ☐ Euro-American Kitchens, 1741 Westcliff Drive, Newport Beach, 92660, (714)631-7032; **San Francisco** ☐ Continental Kitchens and Baths, 340 West Portal, San Francisco, 94127, (415)661-6776 ☐ SieMatic, 200 Kansas Street, Suite 217, San Francisco, 94103, (415)558-8811; **San Jose** ☐ Custom House Supply, 1110 Meridian Avenue, San Jose, 95125, (408)723-7073.

Preserve your valuable issues of Architectural Digest in stylish, sturdy acrylic slipcases



Elegance and function combine in this cleanly designed organizer. **$22 each**

ARCHITECTURAL DIGEST SELECTIONS

Dept. A6N2, 8460 Higuera Street
Culver City, CA 90230

_____ **#50000 Clear Acrylic Slipcase $22**
($2.25 shipping and handling)

Name _____

Address _____

City _____ State _____ Zip _____

☐ Check payable to Architectural Digest Selections
(add 6% sales tax if delivered in California)

Charge my:
☐ MasterCard ☐ American Express ☐ Visa
☐ Diners Club Exp. Date _____

Card No. _____

Signature _____
(if charging)

It's easy to order by phone.
Call toll free 800-421-4448.
Mon-Fri 7 A.M. to 7 P.M., Sat 7 A.M. to 1 P.M., Pacific time.
In California call 800-252-2071, credit card orders only.
Offer good in U.S.A. only. Allow six weeks for shipment.
Items may be shipped separately.



Arnolfo di Cambio
Magic Crystal

Arnolfo di Cambio

9532 Brighton Way
Beverly Hills, Ca. 90210
(213) 271-3924



"Cibi" as seen in the "Blademunner"

For some entries, only the finest doors will do.

International Wood Products doors are works of art, hand-crafted to grace the most prestigious homes.

Each solid oak or mahogany door is hand-carved and detail hand-sanded. Then finished with our new 12-step Permalane® process and hand-rubbed to a satin-smooth, softly glowing patina. The result is an inviting entry both beautiful and durable.

Send $2 for our color catalog today.

115-EG Oak



141 Genuine Mahogany



INTERNATIONAL WOOD PRODUCTS

9630 Aero Drive, San Diego, CA 92123. 714-565-1122
A division of 3D Industries, Inc.



Hrs. Antique Clocks

Fine Antique Clocks, Watches and Music Boxes Sold & Restored

English Musical Longcase Clock by John Morse. Playing seven tunes on a nest of eleven bells, with moon dial and calendar. The case of flame mahogany with quoined base and fretted quarter columns. Circa 1785.

1661 Mission Drive
Solvang, California 93463
(805) 688-4774
Open Every Day 10-5

The San Francisco Fall Antiques Show

to benefit

Enterprise

for High School Students, Inc.

Thursday the 11th November
through
Sunday the 14th November
11 a.m. to 9 p.m. daily

Fort Mason Center • Pier 3
San Francisco

For further information please call.
(415) 921-6556

ICE THINGS HAPPEN ON CABIN CRAFTS.



For those relaxed and comfortable moments at home, nothing looks or feels quite as beautiful and luxurious as a Cabin Crafts carpet. And there's the satisfaction, too, of knowing you own the finest. For only the world's leading carpet maker could combine the styling and design you want with the value and durability you expect. When it comes to carpeting, what could be nicer.

Cabin Crafts Carpets

© 1981, West Point Pepperell



Why drive an ordinary wagon when you can drive the Ultimate Wagon?

Any similarity between the Jeep Wagoneer and a conventional two-wheel drive station wagon is purely coincidental.

Because no conventional full-size wagon gives you the Wagoneer's four-wheel drive traction and security, together with Wagoneer's two-wheel drive economy... better EPA estimated MPG than any full-size two-wheel drive wagon.* Add to that the comfort and luxury you'd expect to find only in the plushest automobiles, and it's hard to call Wagoneer anything but *beautiful*.



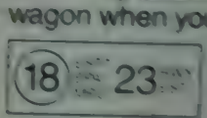


Introducing Selec-Trac.

Now Wagoneer offers even more convenience: two-wheel drive or full-time four-wheel drive at your fingertips. No wheel hubs to adjust. And no need to leave the driver's seat. Just flick the dash-mounted Selec-Trac switch, and you're on your way.

Two-wheel drive for improved fuel economy. Four-wheel drive for sure traction in rain, sleet or snow, either on-road or off-road... even at faster highway speeds.

So why drive a conventional wagon when you can drive the Ultimate Wagon. Jeep Wagoneer Limited.



Jeep Wagoneer Limited. The Ultimate Wagon.

AT AMERICAN MOTORS

*Use these figures for comparison. Your results may differ due to driving speed, weather conditions and trip length. Actual highway mileage lower.

Jeep Corporation, a subsidiary of American Motors Corporation

cember

ARCHITECTURAL DIGEST

HE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

DECEMBER 1982 $4.50





Henredon *Furniture becomes an art form in Henredon's Scene Two collection. It is sculptured, sleek, sophisticated; as inviting to the touch as it is pleasing to the eye. Fashioned from satiny ash veneers with walnut and ebony accents, Scene Two is a study in what modern technology and advanced woodworking skills can create in wood, glass and brass. To explore these designs for living, dining and bedroom, we invite you to send $3.00 for the Scene Two catalog.*

Henredon, Dept. A122
Morganton, NC 28655

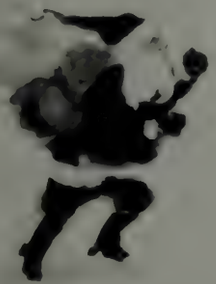
Henredon. For those who value excellence.



The perfect gift is a gift from Lord & Taylor
–unique and beautiful, classic in taste and quality, chosen
by us for those you love with special attention to detail.

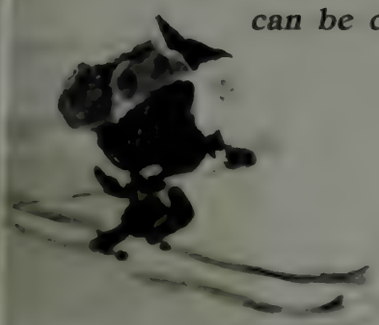


The perfect gift exactly suits the American way of life
–your way of life, and ours for 156 years.
Know-how and caring are Lord & Taylor hallmarks.



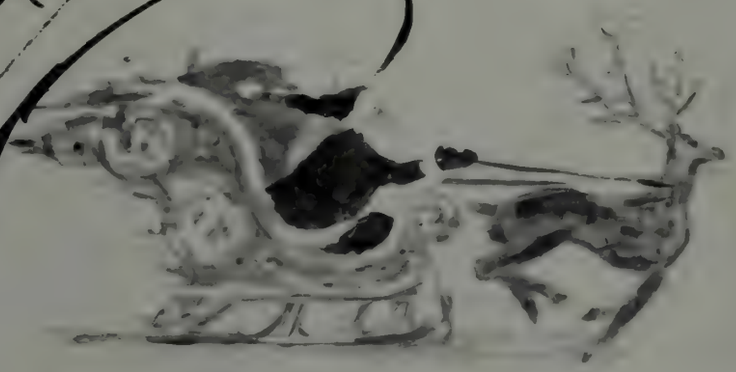
The perfect gift is one that promises pleasure for years and years.
It fills a need and lifts the spirits.
Lord & Taylor Red Rose Shoppers are ready with inspired ideas
–and our Gift Certificates are always welcome.

The perfect gift from Lord & Taylor
can be charged to American Express as well as to your Lord & Taylor account.
We are ready with all the service and attention you deserve.
Come see us soon or telephone your nearest Lord & Taylor store.



Give a merry American Christmas

from Lord & Taylor



Fifth Avenue and all Lord & Taylor stores.

TABLE OF CONTENTS

December 1982

ARCHITECTURAL DIGEST



COVER: Architect Peter L. Gluck's axonometric drawing of the exterior of his farmhouse in Olive Bridge, New York. See page 128.

Letters from Readers 12

People Are the Issue 20

Guest Speaker 34
David Bathurst on Great Estate Sales

Russell Lynes Observes 42
Steinberg's "Stuff"

Collector's Close-up 54

Antiques Notebook 154
From the Primitive to the Sophisticated

In the Showrooms 170
Stroheim & Romann—
A Haven for Traditional Fabrics

Design Dialogue 186
The World of Florence Bates Hayward

Objects 200
Bob Patino and Vicente Wolf—
The Designers' Choices

Designed for Reading 214
The Lure of the Orient—
Books on Asia

Previews 226

Reader's Directory 232

INTERIOR DESIGN

58 **A Cottage in the Country**
Retreat on Long Island Designed for Relaxation
Interior Design by Keith Irvine and Thomas Fleming
with Nancy Kirwan-Taylor

66 **Glamorous Context**
New and Dramatic Counterpoint for a Florida Locale
Interior Design by Jay Spectre, ASID

72 **A Gentle Setting for the Supernatural**
An Author's Secluded Villa in Northern Italy

86 **Northern European Influence**
A San Francisco Designer's Collections Placed in a New Milieu
Interior Design by Anthony Hail

122 **Bonhomie in Touraine**
Unique Rural Estate Devoted to Friendship and the Arts
France

134 **An Artist's Apartment**
On Park Avenue, Sophisticated Foil for Paintings and Sculpture
Interior Design by Juan Montoya, ASID
New York City

ART AND ANTIQUES

80 **Antiques: Renaissance Jewelry**
Precious Adornments for the Nobility

116 **Art: The Rituals of Celebration**

SPECIAL FEATURES

94 **The Collectors: Stage for Contemporary Art**
Mr. and Mrs. Richard B. Black in Wyoming
Interior Design by Nada Andric
Architecture by Bruce Hawtin, AIA

102 **Gardens: Subtropical Oasis**
Exotic Plantings on the Wind-lashed Coast of Normandy

108 **Architectural Digest Visits: Theoni V. Aldredge**
Interior Design by Frank Peter LoVascio
Manhattan

128 **Architecture: Peter L. Gluck**
New York

140 **Historic Houses: England's Parham Manor**
Treasury of Cherished Heirlooms in West Sussex

Copyright © 1982 Knapp Communications Corporation.
All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.



Dinner for 12 by Aynsley: $21,392*

(not including the food)

Even in the palaces of kings, this is the dinner service usually reserved for occasions of state. 22 karat gold & blue Cobalt, mined in Africa, transformed in England.

Here, art gives birth to rare beauty. It is an art one must regard with awe. To acid-etch an intricate design into the glazed surface of each piece demands skill of the highest order, to coat it once, then again, with burnished 22 karat coin gold– an even more unforgiving task. Each layer of gold is separately fired at 1436 degrees, hot enough to fuse it forever. The quintessential heirloom is born.

Are you ready for this extraordinary investment?

Georgian Cobalt by Aynsley. Easily, the epitome.

*Includes 176 pieces.

Georgian Cobalt 5 pc. place setting, $455. Other acid-etched patterns, Empress Cobalt, $365; Gold Dowery, $245. For store names, write to Aynsley English Bone China, 225 Fifth Avenue, New York 10010.



THE WICKER WORKS TONDA SOFA BY ROBERT EMMETT BRIGHT PHOTOGRAPH

TO THE ACCREDITED TRADE ONLY

furniture from **the wicker works tonda collection**
fabrics designed by AAGOT / ROCCHIA
for **wicker works /cover**
icon by **ZEV** of rome

the wicker works

650 potrero avenue, san francisco, california 94110
telephone (415) 285-6400, telex 330408

showrooms
san francisco, los angeles, seattle, denver/kneedler-fauchere
portland/wayne martin, inc. **dallas, houston**/walter lee culp assoc.
chicago, troy (mich.)/rozmalin **boston**/george and frances davison
new york/jack lenor larsen **philadelphia, washington**/duncan huggins, ltd.
miami, atlanta/jerry parr & assoc.

overseas showrooms:
london/homeworks **paris, stuttgart, zurich**/jack lenor larsen
kuwait/patrick benyan **jeddah**/ahmad & mohammad saleh kaki
portocervo (sardinia)/studio 7 **rome**/peccolo moroni rocchia

ARCHITECTURAL DIGEST®

Established 1920

Editor-in-Chief: Paige Rense

Managing Editor: J. Kelley Younger
Graphics Director: Charles Ross
Research Director: Margaret Redfield
Associate Managing Editor: Joanne Jaffe
Senior Associate Editor: Gayle Moss Rosenberg
Associate Editors: Barbara L. Dixon; Don G. Erickson *(Art & Antiques Features)*; Lyle V. Bayle; Mary Chesterfield; James L. Forsht; Christina Pundeff; Susann Wilbur Tongas
Graphics Associate: Nancy T. Sheinbein
Editorial Administrator: Nancy J. Odegard
Executive Assistant to the Editor-in-Chief: Beverly Perkins; *Production Editor:* Lindsay Mory; *Designer Liaison:* Laurie Baer; *Editorial Coordinators:* Michelle D. Vaughen, Elizabeth Hough *(New York)*; *Assistant Editors:* Ann A. Johnson, Alison Dockray, Anne F. Rothenberg, Kimberly De Roever, Holly Peterson; *Editorial Secretary:* Paula Warfield; *Editorial Assistants:* Michele Garza, Yvonne Hill-Carmichael, Gina Crespel, Kathryn E. Lane, Sally Newton
Graphics Assistants: Debra S. Bond, Gayle Hodgkins, James G. Huntington, Karen Miller
Consultants: John Lincoln *(Antiques)*; Constance W. Glenn, Aimée Brown Price *(Art)*; Joseph Giovannini *(Architecture)*; William Ezelle Jones *(Decorative Arts)*; Jane Bledsoe *(Primitive Art)*; Robert E. Fisher *(Asian Art)*
Editor-at-Large: Valentine Lawford
International Correspondents:
London: Derry Moore, Elizabeth Dickson, Elizabeth Lambert, Serena Barrow; *Madrid:* Luis Escobar; *Paris:* Pascal Hinous, Jean-Louis Gaillemin; *Rome:* Robert Emmett Bright; *Hong Kong:* Nigel Cameron
Munich: Margaret A. Kelley

Publisher: George H. Oestreich, Jr.
Advertising Directors: Michael C. Stanke *(National)*; R. Jeffrey Petersen *(Eastern)*; Frank C. Nieman *(Midwestern)*; Betty M. Bartol *(Western)*

Chairman: Cleon T. Knapp
President: H. Stephen Cranston
Senior Vice-Presidents: Everett T. Alcan *(Planning)*; Rosalie Bruno *(New Venture Development)*; John L. Decker *(Magazine Group Publisher)*; Betsy Wood Knapp *(MIS Electronic Media)*; Paige Rense *(Editorial)*; L. James Wade, Jr. *(Finance)*
Vice-Presidents: Philip Kaplan *(Executive Graphics)*; Anthony P. Iacono *(Manufacturing)*
Production Director: Patrick R. Casey; *Circulation Director (Magazine Group):* Jan Edwards

Advertising Offices and Representatives: 5900 Wilshire Blvd., Los Angeles, CA 90036, 213/937-4740; 731 Sansome Street, San Francisco, CA 94111, 415/781-1888; 680 Fifth Ave., New York, NY 10019, 212/765-6250; Midwest: 303 E. Wacker Dr., Chicago, IL 60601, 312/861-0177; South: G. Carbonara & Co., 1325 Johnson Ferry Rd., Marietta, GA 30067, 404/973-1977; Detroit: Sales Motivating Associates, 19075 West 10 Mile Rd., Southfield, MI 48075, 313/352-8333; New England: Thomas Jackson, P.O. Box 194, Rowayton, CT 06853, 203/838-3501; Canada: The Fenn Company, 148 King Sideroad, King, Ontario L0G 1K0, 416/833-6200; Mexico: Interl Rep, Pedro Moreno 1250 Desp. 20, Guadalajara, Jalisco, 26-00-41; United Kingdom: Christopher Warburton and Associates, 1½ Rutland Gardens, London SW7, England, 01-584-6588.

Architectural Digest *(ISSN 0003-8520) is published monthly by Knapp Communications Corporation. Editorial/Executive Offices: 5900 Wilshire Blvd., Los Angeles, CA 90036. Second class postage paid at Los Angeles, CA and additional mailing offices. Subscription Rates for the U.S.A., its territories and possessions: 12 issues, $39.95. Canada and all other countries: 12 issues, $56. Single issues in U.S.A. $4.50, $4.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order receipt. Direct subscription correspondence/address changes with label and/or code number to:* **Architectural Digest**, *Post Office Box 2815, Boulder, CO 80322; direct non-subscription correspondence to editorial office. POSTMASTER: Send 3579s to* **Architectural Digest**, *Post Office Box 2815, Boulder CO 80302. Volume thirty-nine Number twelve*

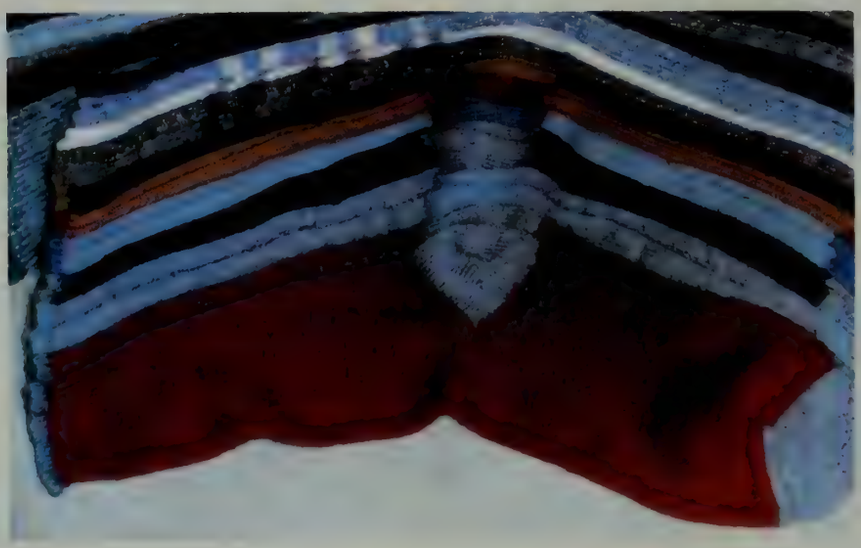

Bill Blass perfume
is the cocktail party Blass
is the tennis Blass
is the dining out Blass
is the New Year's Eve Blass
is the night-we-called-it-a-day Blass
is the old-fashioned Blass
is the new-fashioned Blass
is that stunner of a fragrance for women
called Bill Blass.
Bill Blass
Perfume, cologne, spray cologne.



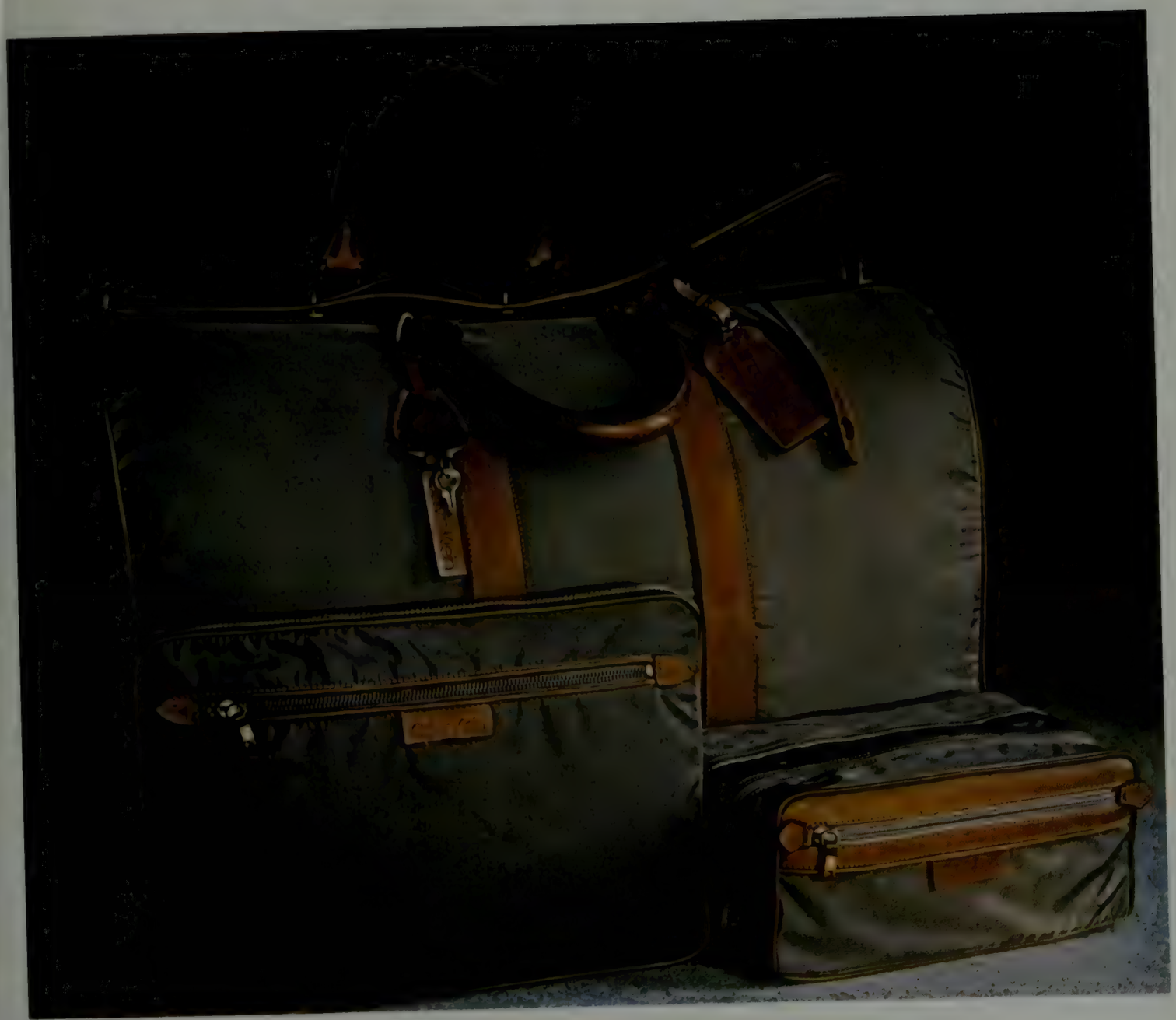


© 1982 CHANEL, INC. CHANEL N° 5® The Classic Bottle®









Calvin Klein

THE ARTMARK COLLECTION

"The finest in contemporary original bronze sculpture in Limited Edition"



Abstract Cello by Paul Fairley
Height: 23" Edition Size: 350

One of twenty sculptures created by internationally known artists for The Artmark Collection.
Available through your Fine Art Gallery, Interior Designer or Architect.

Artmark Sculptures Ltd.
P.O. Box 541 Lenox Hill P.O.
New York, N.Y., 10021
1-800-462-4644

U.S. except New York residents
1-800-828-8222

Artmark Sculptures Ltd.
250 Adelaide Street, West
Toronto, Ontario, M5H 1X6
1-800-268-9054

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

Once again I have been captivated by an issue of *Architectural Digest.* Your July 1982 issue can only be described as *superb.* I enjoyed the unusual coverage of the Mongolian yurt, the Fernando Botero story and the New York apartment by Jimmy Potucek. Having long been a serious collector, I must also compliment you on the Antiques features. The objects pictured are always of the highest order—absolutely world class!

M. Stienert
New York City

I have generally enjoyed your magazine and looked forward to its arrival. However, your July issue was one big flop. It had absolutely nothing to offer me in the way of interior design. Especially distressing was the article on Fernando Botero. What does his cluttered loft have to do with design?

Stanley Weisfeld
Hackensack, New Jersey

As a longtime admirer of the Mark Twain house in Hartford, I was greatly pleased by the attention paid to it in the July issue. Such a presentation justifies the painstaking effort that went into the restoration. As rightly stated in the article, Sam Clemens had relatively little to do with the planning of the house. Indeed, his wife complained to a neighbor that she could not get Sam interested in "houses on paper."

Walter K. Schwinn
West Hartford, Connecticut

You cannot imagine my joy at the articles featuring the homes of artists of the literary world—May's George Bernard Shaw, July's Mark Twain—and all the other historic houses. I have put some of the articles in my treasured books by those writers, as valuable resource material.

Marilyn J. Sullivan
Chicago, Illinois

I admire your versatility—so many, many homes in each issue. Yet I find it tantalizing to catch only a brief glimpse of each room, to see only a corner of a lovely world beyond. But perhaps it is better to leave your fans always wanting a bit more.

Carle Nittany
Bethesda, Maryland

As I have been living on a fifty-seven-foot sailboat for over a year, cruising among the Greek islands, my passion for collecting has been curtailed by lack of space. Mr. Berggruen's acquisitions in the July issue were so appealing that I was almost tempted to return to my old indulgent habit.

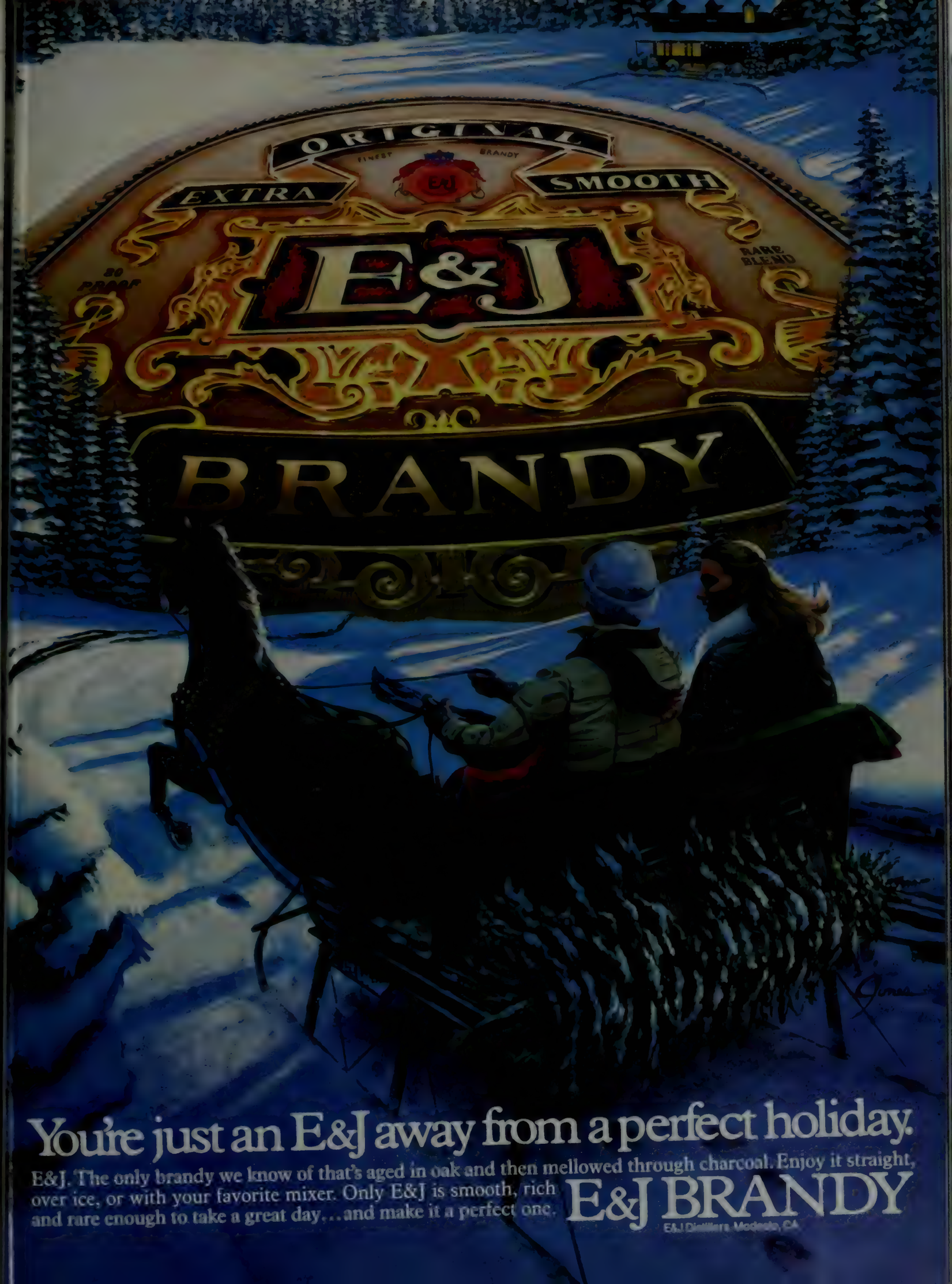
Ann Cushman
Corfu, Greece

Peerless homes, gardens, paintings and objects—*Architectural Digest* offers everything a visually oriented dilettante (as I consider myself) could wish for. I dote on your art features, in particular, and can spend hours browsing through my stockpiled hoard of back issues of the magazine. My only request: Please feature more collectors who savor the traditional, rather than the ultramodern.

Blaise Petersen
Lincoln, Nebraska

How can we thank you for including in your July issue the exact research we needed to complete our interpretation of the Tea Hour—which we are recreating within our charming museum. Elegant afternoon teas in a gallery filled with the wonderful gowns of yesteryear . . . now you have given us the perfect story to mount on the only remaining wall. I am on my way out to purchase another copy of the magazine, so we can include the entire layout.

Patti Parks McClain, Curator
Museum of Vintage Fashion
Benicia, California



You're just an E&J away from a perfect holiday.

E&J. The only brandy we know of that's aged in oak and then mellowed through charcoal. Enjoy it straight, over ice, or with your favorite mixer. Only E&J is smooth, rich and rare enough to take a great day...and make it a perfect one.

E&J BRANDY

E&J Distillers, Modesto, CA



Collect Butterflies

Angela Cummings' newest necklace captures
eleven butterflies and 2,660 diamonds together in a platinum setting.
Brooches and pendants of platinum or eighteen karat gold
are available, with or without diamonds.
Necklace subject to prior sale.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • ATLANTA • CHICAGO • DALLAS • HOUSTON • SAN FRANCISCO • BEVERLY HILLS • Design © T. & Co.
Nationwide toll-free, 800-526-0649 • New Jersey toll-free, 800-452-9146



Fidji de Guy Laroche.

De la Haute Couture à la Haute Parfumerie

ARTEBELLA
PACIFIC DESIGN CENTER
LOS ANGELES (213) 657-5130

AVAILABLE IN:
NEW YORK AT VLADIMIR KAGAN DESIGNS, INC. (212) 371-4545
CHICAGO AT ROZMALLIN (312) 467-5660
DALLAS AND **HOUSTON** AT WAITMAN MARTIN (214) 651-0611

SAN FRANCISCO AT CHALFONTE ST. GILES (415) 921-6301
PALM BEACH AT FRAN MURPHY (305) 659-6200
MIAMI AT E.G. CODY (305) 374-4777

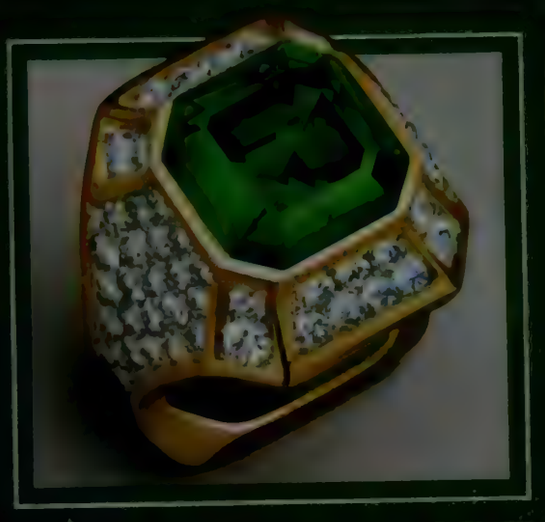
ARTEBELLA

FURNITURE BECOMES ARTE



Ebony-Sequoia Collection designed by Paolo Barracchia

For illustrated brochures and [illegible] $15.00 to ARTEBELLA, 8687 Melrose Avenue, Los Angeles, CA 90069



PHILIP MONROE JEWELER

527 Pine Street Seattle 98101 (206) 624-1531

Emerald, diamond pavé, platinum and eighteen karat yellow gold.

Philip Monroe Design

Paradis



If there ever was anything ephemeral that could capture the very essence of Saks Fifth Avenue—if you've ever dreamed of surrounding yourself totally with the aura of Saks Fifth Avenue—the elegance, the specialness of everything those three words stand for...now it's here: Paradis. An Eden of florals, of luxury and romance. Warm, intoxicating fragrance that soars...to new dimensions, to a new destiny, to a higher level of scent. Powerful and diffusive; elegant, yet wonderfully enticing. Created to be a reflection of Saks Fifth Avenue and the Saks Fifth Avenue woman. Forever and only at Pulse Points. One ounce Parfum in the faceted crystal bottle, $110. The collection, from $20 to $110. Visit our fragrance experts and let them introduce you to Paradis. Now at Saks Fifth Avenue—where we are all the things you are.

Saks Fifth Avenue

Living well is the best revenge.



B and B

The drier liqueur. Imported from France.

© 1982 80 PROOF IMPORTED FROM FRANCE. JULIUS WILE SONS & CO., LAKE SUCCESS, N.Y. 11042



We enjoy the adventure of expanding our boundaries from time to time. Although we are basically a magazine of interior design, in the past several years we have added Architecture, Historic Houses, and Gardens features.

Covers, too, have represented some departures from our traditional subject matter. In our selection of cover subjects, color is a major consideration, to ensure variation throughout the year; we look also for subjects that will be dramatic and distinctive; and, of course, there is the element of surprise. Our readers have been enthusiastic about such surprises as the lily pond on the June cover this year; art objects in close-up, in February; and, that most exciting departure of all, the White House, presented last December.

This month, another surprise—Peter L. Gluck's architectural drawing for his own home, on our cover.

Paige Rense
Editor-in-Chief

A Cottage in the Country

We first contacted Keith Irvine and Thomas Fleming about Sen. and Mrs. Edward M. Kennedy's house in Virginia, after the architect, John Carl Warnecke, told us the interiors were the work of these two designers (see *Architectural Digest*, September/October 1973). The Manhattan-based design team met twenty-two years ago, when Mr. Fleming, as he puts it, "had the good luck" to be hired by a design firm of which Mr. Irvine was a principal. Keith Irvine was educated at the Royal College of Art, in London, and Thomas Fleming, who had a background of journalism and public relations, says, "He has literally taught me the business." They have been partners for sixteen years, and, in a Long Island home, collaborated successfully with the resident, Nancy Kirwan-Taylor, an interior designer herself. *See page 58.*





Keith Irvine
Thomas Fleming

Glamorous Context

We're always eager for Jay Spectre to finish his current projects, for, judging by our readers' response, his work is among their favorites. At the moment, he's creating the interiors of a house on the French side of Lake Geneva for the same clients whose Florida apartment appears in this issue. "To me, it's a real challenge to design several residences for the same people in different parts of the world," says Mr. Spectre. "It keeps me flexible and diverse, two goals I'm always pursuing." Known for his boldness and clarity in mixing periods and styles, the New York–based designer believes "you must never be too humble to look at the masters—not just of interior design, but of architecture and painting, and learn from them." Recently, in New York, he proved his flexibility in quite another way. He found an abandoned dog in a taxi, took him home and named him Checkers. *See page 66.*



Jay Spectre



Gian Piero Bona

A Gentle Setting for the Supernatural

When Italian writer and musician Gian Piero Bona began restoring his seventeenth-century villa in Piedmont thirteen years ago, he was careful to make no additions that would give the impression of newness. "Except for the contemporary paintings, I don't think there is anything in the rooms that would not be found in a house of this kind inhabited by the same family for over a century," he says. The friendly ghosts could be considered another exception, but they present no problem for Sig. Bona, a longtime student of the occult. After spending a great deal of his life traveling, "the relative isolation of living in the country" suits

Continued on page 26





Introducing The Omega Titanium.

Like no other wristwatch on earth because it's fashioned from a space age metal. Titanium. Extremely light yet incredibly strong.

Water-resistant to 400 feet, the Titanium features 18K inlaid gold and a scratch-resistant sapphire crystal.

To find out where you can acquire one, write to us. We're at 301 East 57th Street, New York, 10022.

Two floors above Rolls Royce.

Ω
OMEGA®

In Canada, write to: Omega Watch Company (Canada) Ltd./Lée,
70 Wynford Drive, Don Mills, Ontario M3C 1J9.



JOY® de JEAN PATOU

THE COSTLIEST PERFUME IN THE WORLD

One ounce in Baccarat crystal... Limited quantity available



LET OTHERS GIVE JUST SCOTCH

Holiday gift-giving was never easier. To send Drambuie anywhere in the U.S., call 800-528-6148. In Arizona, call 957-4923. Void where prohibited by law.

continued from page 20

him perfectly, spirits and all. "I am absorbed in my work and my home," he says. *See page 72.*

Northern European Influence

It took two and a half years for Anthony Hail to complete the San Francisco house he shares with his business partner, Charles Posey—and we can remember when he said, "All I have to do is paint it." Even when a design is finished Mr. Hail believes "it generally looks better a year later." So we had to wait until he was settled in, before arranging for photography. The designer is well known for his traditional interiors and for his belief in keeping things. Many of the collections in the new house were with him in his former apartment (see *Architectural Digest*, May/June 1972), where he used to entertain beautifully without a dining room. "Every house I've ever loved had one terrific room, and the others more or less fitted in and took care of themselves," he tells us. "When I first saw this house, the living room was the space that sold me." *See page 86.*



Anthony Hail





Eric Pellerin
Nicole Pellerin

The Collectors: Stage for Contemporary Art

Collecting very contemporary art is only one adventure Mr. and Mrs. Richard B. Black pursue in their home in the Wyoming Rockies, designed by Nada Andric. Mr. Black is quite as serious about his other major interests—mountain climbing, and stargazing through telescopes in the rooftop observatory. At 6,500 feet, "you can reach up and touch the stars," he says. Once an art student, Mrs. Black still admits to studying constantly. Both are avid readers, she in the areas of aesthetics, philosophy and communications theory, he on subjects as diverse as business, astronomy and, of course, art. With characteristic courage, they bought the Robert Longo sculpture in their collection at the artist's first show. "It's fun to see that you were right," says Marlies Black happily. *See page 94.*



Nada Andric

Gardens: Subtropical Oasis

A subtropical garden surrounding a Medieval château on the coast of Normandy may appear to be an anomaly. Yet, because of the warm waters of the Gulf Stream, it is a dream realized for Nicole and Eric Pellerin, for whom developing the grounds of their family estate on the Cotentin Peninsula has been a labor of love for some thirty-five years. An exotic oasis amid pasturelands rich in history and legend—sorcerers and fortune-tellers still practice their magic there—the gardens flourish with over three hundred varieties of trees, shrubs and plants. "We tried to have Nature work with us in our design. We did not want to violate her, and we did our best to use the available elements and resources at our disposal," Eric Pellerin explains. In fact, due to the dense vegetation, all that can be seen of the château from the nearby village are the rooftop towers. *See page 102.*



Theoni V. Aldredge

Architectural Digest Visits: Theoni V. Aldredge

As a top costume designer, Theoni Aldredge's fine eye for color and form has enhanced many motion pictures and theatrical productions, including *A Chorus Line* and Michael Bennett's latest musical hit, *Dreamgirls*. Yet she left the planning of the New York City pied-à-terre where she lives with her husband, actor Tom Aldredge, to interior designer Frank Peter LoVascio, and loves the result. It is surprisingly unlike her own style. "I enjoy the contrast between the clarity and crispness of line I must employ in my work, and the soft, diffuse feeling in the apartment," she says. Besides the "wonderful overstuffed look," Mr. LoVascio says they both wanted, he provided a floor surface on which "Theoni could sketch." All of Mrs. Aldredge's sketches are stacked in a barn in the country, and since she is as skillful with words as she is with fabrics, these sketches will "one day serve as the basis of a biography," she tells us. *See page 108.*

continued on page 32

BENSON & HEDGES

Deluxe Ultra Lights

Only 6 mg,
yet rich enough to be called deluxe.



Regular and Menthol.
Open a box today.

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1982


DAVID WEBB
New York, 7 East 57th Street
Houston, Galleria

1983 FORD *LTD* CROWN VICTORIA

IT'S A COMFORT TO KNOW YOU CAN STILL OWN THIS MUCH CAR.



Crown Victoria for 1983. Quiet. Smooth riding. Full size. With comfort and luxury for six passengers. Standard this year is a 5.0 liter fuel injected engine with automatic overdrive transmission. Rich velour fabrics, thick carpeting and warm woodtones create a quiet place for you to relax. While a solid steel frame and remarkable sound insulation make it clear you're riding in a truly fine automobile.

LTD Crown Victoria for 1983. In two- and four-door models. It's so rewarding to own one. Isn't it nice to know you still can?

Get it together–Buckle up.

HAVE YOU DRIVEN A FORD...LATELY?

Ford

FORD DIVISION

EBEL

The Architects of Time



The Mini in 18 Kt. gold. Intelligently priced from $3750.

Bailey Banks & Biddle

The Tradition Of 150 Years Lives On.

Chestnut at 16th, Philadelphia • (215) 564-6200
Also Washington, D.C. • Pittsburgh • Atlanta
Chicago • Milwaukee • South Coast Plaza • Las Vegas



Here's how to have music in every room in your home.



The operation is convenient—simple —as easy as dialing a phone.

Boulton: A Revolutionary New Stereo System.

A Boulton Total Home Stereo can give your home a new dimension in luxury which no other stereo system can match or even approach. One of these revolutionary new systems can provide unparalleled enjoyment, because it can play everywhere simultaneously.

Now you can easily enjoy superb stereo music inside, outside—wherever you are. And with many of the new Boulton models, you can even select and enjoy different music in different rooms at the same time. The pleasures and conveniences are matchless. At the touch of a button, any room can instantly come alive with music. *No other stereo system can do this.*

With a Boulton, Dad can listen to the latest news in the study, Mom can enjoy show tunes in the living room and the kids can hear the latest hits in the family room—all at the same time—all from one Boulton. It's unbelievable but true.

Here's How A Boulton Can Fill Your Entire Home With Music.

First, each system is modular. There's a Central Master unit and there are separate Selectronic® remote controls and speakers for each room. Wherever you are, simply touch a remote control button and operate the central master. The primary feature which makes a Boulton so special, is the way the automatic central master instrument can play records and tapes and radio stations—on command—throughout your home in every room.

Additionally, on a number of models, you can actually select, change and enjoy individual tapes, records and radio stations—wherever you are—all by remote control.

Compared To All Other Stereo Systems, The Boultons Are In A Class By Themselves.

It's a surprise to many people that even the finest most reputable brands of stereos are technically limited to play in one or two rooms simultaneously, regardless of their power. With the new Boultons, there is no limit to the number or rooms—whether it be 2 or 3, or 5 or 20. There's never a compromise to the superb Boulton sound, and there are no technical limitations on the performance.

The new Boulton solid state designs maintain their ultra-high performance specifications regardless of the number of rooms. *See proof of performance specifications in the Boulton catalog.*

It's Easy To Choose The Boulton That's Right For Your Home.

The Boultons come in 36 different modular units. Each one is available in a wide range of sizes, styles, colors and finishes. Choose from models made for the popular built-in concealed look or others which are handsome free standing futuristic units. Many are visually stunning electronic works of art.

Furthermore, there are large systems which can actually store and play all your tapes and records—on command—from any room. And for apartments, there are small models which play one record, tape or station at a time. As mentioned, still other Boultons can even play different music in different rooms at the same time. Since all the modules are unit priced, it's easy to make a selection. Simply stated, each Boulton can be tailored to your home—your taste—your budget—your preferences.

The Exciting New Boulton Stereo Catalog Is Free.

To learn how easily you can fill your home with music, ask for your copy of the new Boulton catalog. The day we receive your request, we'll put one in the mail for you. There's no obligation. You'll get detailed specifications, quotes from the various Hi Fi Magazines, and complete details on the extraordinary new Boultons. To get your free copy, come in, write or telephone for the fastest service.

For Fastest Service Or Information, Phone:

CALL TOLL FREE 800-221-5000

Ext. 214 Alan Durant *(In New York State, Call Mr. Durant collect: (212) 697-6930 Ext. 214)*

In Los Angeles: Ed Drake (213) 460-4521
In Chicago: Joseph Arno (312) 641-2175
In Washington: Jack Dyer (202) 628-0282
In Houston: Bert Delman (713) 880-0666
In Miami: Walter Auerbach (305) 371-4879
In New York: Art Davis (212) 697-4900

FREE STEREO CATALOG

2140

Get your free copy of the new Boulton Stereo Catalog. Call any of the above numbers or mail this coupon.

Name _____

Address _____

City _____

State _____ Zip _____

BOULTON STEREO
380 Madison Ave. Dept. 2140
New York, N.Y. 10017

Model SX-7000 (shown above) is designed for 10 rooms.
Smaller and larger Boultons are available for every taste and budget.

Boulton: It can even play different music in different rooms simultaneously.

In California, Boulton's new showroom is at 430 Rodeo Drive in Beverly Hills.

continued from page 26

Bonhomie in Touraine

Parisian art dealer Claude Bernard was amused when he learned that his Loire Valley farm, *La Besnardière*, once belonged to one of Napoleon's soldiers, who used it as a place to rest between campaigns. "I, too, think of it as a retreat between trips," he says. Many of his friends, whose number includes illustrious artists, musicians and appreciators of the arts, think of it that way, as well. Music festivals are held regularly in the barn built specially for that purpose—though originally "the architect suggested creating an underground room in the form of a reversed pyramid," says M. Bernard. "It was a great project and it would have been necessary to excavate to a depth of forty meters. I had to give up the idea, but the concept of a secret architecture remains—nothing can be seen from the outside, not the Moroccan patio nor the greenhouse." *See page 122.*



Claude Bernard



Juan Montoya

An Artist's Apartment

Juan Montoya is a persistent spokesman for the pleasures of Manhattan, and his minimalist approach to design is particularly successful in the city's compact spaces. An artist's Park Avenue apartment typifies the designer's work, though subdued and simplified to set off a collection of art. Lighting plays a major role, "critical to the success of any project, especially an urban one, in which so much depends on the quality of the space at night," says Mr. Montoya. He considers working with a client who has a decided mind of his own an advantage. "Input of that nature is very important to me. I get a real sense of what the problems may be about. Design is more than merely a series of structural or decorative problems. It's also a fascinating psychological guessing game." Born in Colombia, Mr. Montoya studied architecture at the Universidad La Gran Colombia and is a graduate of the Parsons School of Design. *See page 134.*

Architecture: Peter L. Gluck

A practice ranging from large commercial projects to designing an exhibition on Japanese contemporary aesthetics at the Museum of Modern Art reflects architect Peter L. Gluck's broad creative interests. Since graduating from the Yale University School of Architecture in 1965, he has enjoyed renovations, especially big ones, and values the one or two private residences he designs each year as opportunities to work out new ideas on a more intimate, immediate level. Redesigning his own New York farmhouse in Ulster County, which we show in this issue, had one obvious advantage. "I didn't have any problem with the clients," he explains. Though both tasks involved extending the structures, that home is completely different from his current residential project—two new pavilions for a Mies van der Rohe house in Connecticut, which is one of the few existing private homes by the architect, Mr. Gluck informs us. *See page 128.*



Peter L. Gluck



Clive Gibson
Anne Gibson

Historic Houses: England's Parham Manor

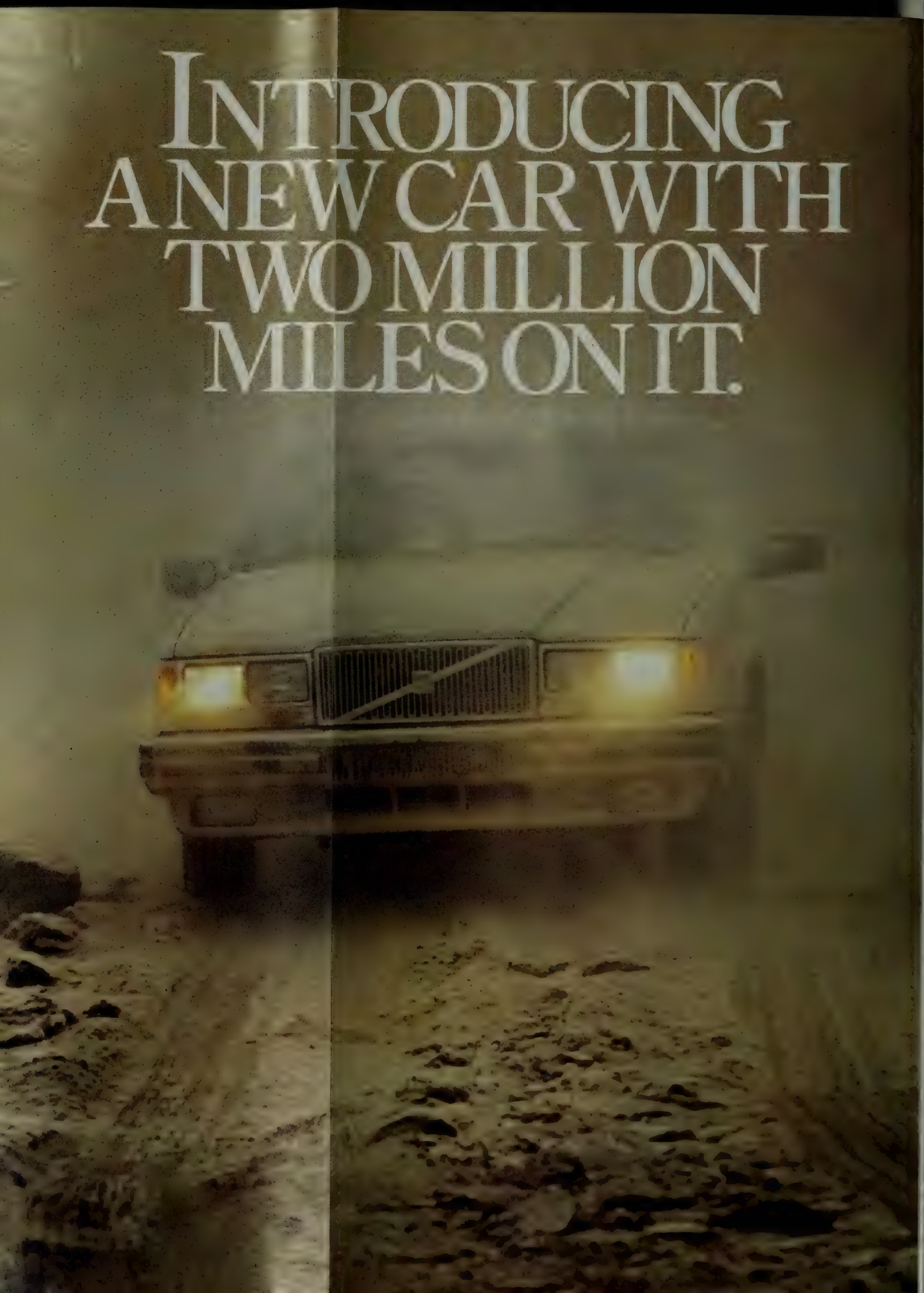
The Hon. Clive Gibson and his wife, Anne, the former comtesse de Chauvigny de Blot, love old houses and tradition. Both are deeply involved in caring for *Parham*, their Elizabethan manor house in West Sussex—and in managing the Château Latour in Bordeaux, a historic monument owned by Mr. Gibson's company, S. Pearson & Son, and known for its fine claret. The Gibsons make it a point to be there for the August harvest. Not wanting to use ornate period furniture in the château, Mr. Gibson asked the late interior designer John Fowler to style the interiors after an English country house. Many of the people who work on the estates are descendants of families who have been there for generations—a fact that delights the Gibsons. Another pleasure is opening Parham to visitors during the summer months, so that others may enjoy the beauty of its art, antiques and parklands. *See page 140.* □



Why give a collector's item that barely lights up the room, when you can give one that brightens up the holidays.

Tanqueray Gin. A singular experience.

INTRODUCING A NEW CAR WITH TWO MILLION MILES ON IT.



While it may be true that it's impossible to build a perfect car, it's also true that—given enough time—you can come close.

The new Volvo 760 GLE is a case in point.

It took ten long years to develop. And before it developed, it went through the mill.

Prototypes of the 760 GLE were driven a total of two million miles—through some of the worst conditions on earth. They lugged trailers over the Alps, plowed through snowbanks near the Arctic Circle, pounded through potholes in New York City and ate dust in Australia. They endured five summers of searing heat in the Nevada desert, where they were frequently driven 24 hours a day.

What emerged from all this design and testing was a car which, not too long ago, would have been called impossible.

A car that's more aerodynamically efficient than a Porsche 928, yet roomy enough for five adults. A car that can outhandle a Jaguar and can outmaneuver an Audi. A car with one of the best climate control systems in the world.

Introducing the Volvo 760 GLE...the first totally-new Volvo in 16 years.

It took a long time to get here. But we assure you, it was worth the wait.

THE VOLVO 760 GLE

© 1982 VOLVO OF AMERICA CORPORATION


SKREBNESKI

We enjoy the adventure of expanding our boundaries from time to time. Although we are basically a magazine of interior design, in the past several years we have added Architecture, Historic Houses, and Gardens features.

Covers, too, have represented some departures from our traditional subject matter. In our selection of cover subjects, color is a major consideration, to ensure variation throughout the year; we look also for subjects that will be dramatic and distinctive; and, of course, there is the element of surprise. Our readers have been enthusiastic about such surprises as the lily pond on the June cover this year; art objects in close-up, in February; and, that most exciting departure of all, the White House, presented last December.

This month, another surprise—Peter L. Gluck's architectural drawing for his own home, on our cover.

Paige Rense
Editor-in-Chief

A Cottage in the Country

We first contacted Keith Irvine and Thomas Fleming about Sen. and Mrs. Edward M. Kennedy's house in Virginia, after the architect, John Carl Warnecke, told us the interiors were the work of these two designers (see *Architectural Digest*, September/October 1973). The Manhattan-based design team met twenty-two years ago, when Mr. Fleming, as he puts it, "had the good luck" to be hired by a design firm of which Mr. Irvine was a principal. Keith Irvine was educated at the Royal College of Art, in London, and Thomas Fleming, who had a background of journalism and public relations, says, "He has literally taught me the business." They have been partners for sixteen years, and, in a Long Island home, collaborated successfully with the resident, Nancy Kirwan-Taylor, an interior designer herself. *See page 58.*





Keith Irvine
Thomas Fleming

Glamorous Context

We're always eager for Jay Spectre to finish his current projects, for, judging by our readers' response, his work is among their favorites. At the moment, he's creating the interiors of a house on the French side of Lake Geneva for the same clients whose Florida apartment appears in this issue. "To me, it's a real challenge to design several residences for the same people in different parts of the world," says Mr. Spectre. "It keeps me flexible and diverse, two goals I'm always pursuing." Known for his boldness and clarity in mixing periods and styles, the New York–based designer believes "you must never be too humble to look at the masters—not just of interior design, but of architecture and painting, and learn from them." Recently, in New York, he proved his flexibility in quite another way. He found an abandoned dog in a taxi, took him home and named him Checkers. *See page 66.*


FELICIANO

Jay Spectre

A Gentle Setting for the Supernatural



Gian Piero Bona

When Italian writer and musician Gian Piero Bona began restoring his seventeenth-century villa in Piedmont thirteen years ago, he was careful to make no additions that would give the impression of newness. "Except for the contemporary paintings, I don't think there is anything in the rooms that would not be found in a house of this kind inhabited by the same family for over a century," he says. The friendly ghosts could be considered another exception, but they present no problem for Sig. Bona, a longtime student of the occult. After spending a great deal of his life traveling, "the relative isolation of living in the country" suits

continued on page 26

THE VOLV
THE CLOSEST
TO A PERF



O 760 GLE.
T THING YET
FECT CAR.



While it may be true that it's impossible to build a perfect car, it's also true that—given enough time—you can come close.

The new Volvo 760 GLE is a case in point.

It took ten long years to develop. And before it developed, it went through the mill.

Prototypes of the 760 GLE were driven a total of two million miles—through some of the worst conditions on earth. They lugged trailers over the Alps, plowed through snowbanks near the Arctic Circle, pounded through potholes in New York City and ate dust in Australia. They endured five summers of searing heat in the Nevada desert, where they were frequently driven 24 hours a day.

What emerged from all this design and testing was a car which, not too long ago, would have been called impossible.

A car that's more aerodynamically efficient than a Porsche 928, yet roomy enough for five adults. A car that can outhandle a Jaguar and can outmaneuver an Audi. A car with one of the best climate control systems in the world.

Introducing the Volvo 760 GLE...the first totally-new Volvo in 16 years.

It took a long time to get here. But we assure you, it was worth the wait.

THE VOLVO 760 GLE

© 1982 VOLVO OF AMERICA CORPORATION

What a man wears with Dom Pérignon.



© 1982 Black Starr & Frost, Inc.

Next time you notice a man, look at his hands. And his wrists. And even his sleeves. Because jewelry is a sure giveaway symbol of a successful man. That's why more and more of them are wearing jewelry from Black Starr & Frost. Each piece shown is 18K gold. So give him an extraordinary gift. Cheers!

Nothing else feels like real gold.
KARAT GOLD JEWELRY

BLACK, STARR & FROST
FINE JEWELERS SINCE 1810


Wrap
yourself
in something
special
EMBAMINK
Tourmaline,® the world's finest natural pale beige American mink.
One of eleven special shades from EMBA.®
Jacket by Christie Brothers.

David Bathurst on Great Estate Sales

THE VILLAGE BAND on the lawn outside Sir Cecil Beaton's country home in Wiltshire played songs from *My Fair Lady*—"Why Can't the English?" and "I Could Have Danced All Night"—while friends and acquaintances of the famous photographer-designer strolled through *Reddish House* where he had lived. They reminisced and decided which mementos of a life they had enjoyed sharing they would bid for at the auction the next day.

Readying the Scene

The auction of the contents of Sir Cecil's house in 1980 was typical of the "on-the-premises" estate sales Christie's has held for centuries. But there have been changes—and I think improvements—since the day George III, passing *Westthorpe House*, was persuaded by James Christie to come up the drive to see a sofa and set of ivory chairs displayed on the lawn before the sale. Today an estate auction involves complicated logistics, a worldwide network of agents and advisers, and a highly trained staff.

Auction is a kind of theater, and one of the most beautiful sets ever devised is the great country house. The set is carefully prepared for the public viewing, which goes on for several days before the auction. The furniture and accessories are arranged as they were when the house was readied for entertaining on a grand scale. The library, drawing rooms and bedrooms appear to be awaiting guests. Bowls of flowers are placed in every room; the lawns surrounding the house are freshly trimmed, the gardens at their best.

The sale in 1977 of the contents of *Bois Doré*, Elinor Dorrance Ingersoll's Newport estate, designed by Charles Platt, was typical. Mrs. Ingersoll liked to give large dinner parties—her dining room table was thirty feet long—and she delighted in selecting sets of fine china from her collection, to fit each occasion. But the visitor to the presale exhibition had an advantage over Mrs. Ingersoll's dinner guests, since *all* her china was on display—the Vienna, Danish, Sèvres and Paris dinner services, along with Nymphenburg plates. And these visitors could also do something most guests could not—walk through the enormous kitchens and examine the copper pots and pans and other fine cooking utensils also being offered.

All these great houses, of course, contained many servants' rooms, which are worth an inspection at any house sale. Christie's frequently sells the contents of servants' rooms in one lot, and that can sometimes lead to an intriguing purchase. In England, I once bought a room containing a handsome ewer and basin, a brass bed and a bentwood dressing table, all for seventeen pounds. The low price perhaps reflected the other bidders' reluctance to take on a dozen cracked chamber pots that came with the lot. In fact, the pots make admirable, albeit leaky, jardinieres.

In a fine house, almost everything looks seductive—each object, whether it be a tablecloth or a Vuitton trunk, somehow reflects the taste evidenced by the owner. So for buyers, a word of caution: Carefully examine any object that catches your eye, and check the catalogue before you place a bid, but also *measure* the object. My wife and I, ignoring this basic rule, bought a rolled-up carpet at a house sale in Scotland. It was too big to be unrolled at the sale, so we had it delivered, still rolled, to our house. Only there did we discover that it was larger than the entire first floor area of our house. I know that Marjorie Merriweather Post once had her dining room enlarged to accommodate a rug she bought from the Hearst estate. But we were not really up to that. Instead, we just cut up the rug.

A Rose from Garbo

Memorabilia tends to bring high prices at estate auctions. At a sale in England at *Northwick Park*, five or six everyday walking sticks that had been owned by Captain E. G. Spencer-Churchill fetched 500 pounds. The yellow rose that Greta Garbo gave Cecil Beaton when they first met was bought by a New Zealand photographer for $1,755, and a bronze bust of the designer was bought by his



ADAM WOOLFITT/SUSAN GRIGGS AGENCY

Viewing auction as "a kind of theater," Christie's president, David Bathurst, savors the pomp of the country estate sale. Epitomizing this drama, the dining room of Elinor Dorrance Ingersoll's home, *Bois Doré* (below), was dressed for a sale with a lavish Meissen dinner service. Other pieces from her fine china collection were displayed throughout the home.



CHRISTIE, MANSON & WOODS

continued on page 38


LE PRÉSENT EXTRAORDINAIRE
VSOP
Fine Champ
COURVOISIER
COGNAC
To send a gift of Courvoisier call:
800-528-6148
Void where prohibited by law

THE MOST RESPONSIVE CONTINENTAL EVER ENGINEERED IS THE FINEST RIDING CONTINENTAL EVER MADE.



The trim Continental. Engineered to respond quickly. In handling. In maneuverability. In braking. And yet, with all of that, to respond with the finest ride of any Continental ever.

But equally important, Continental responds to you in another way. To your demand for quality. It responds with something called the Lincoln Commitment. A program solely dedicated to owner satisfaction. It's a promise of preferential treatment. And a guarantee that your opinions will be heard.

The Lincoln Commitment. Yours when you buy or lease.

Lincoln. The Leader.

1983 CONTINENTAL

LINCOLN-MERCURY DIVISION Ford

Get it together - buckle up.


Valentino Designer Edition

David Bathurst on Great Estate Sales
continued from page 34



CHRISTIE, MANSON & WOODS



CHRISTIE, MANSON & WOODS

ABOVE LEFT AND ABOVE RIGHT: At the estate sale of Sir Cecil Beaton's *Reddish House*, in 1980, visitors studied furnishings within their natural surroundings. Finishing touches—music, plants, even goldfish swimming in a pond—developed a mood that would have been hard to reproduce in Christie's showrooms.

doctor, recipient of Beaton's last words: "I *do* apologize for bringing you out at this time of night."

When Mary Sanford, widow of Laddie Sanford—known as the "king of international polo"—sold her twenty-three-room house in Old Brookville, Long Island, she asked Christie's to conduct a house sale. *Dunford*, with its race track, stables, kennels and guest houses, had been used by the Sanfords to entertain when they stopped briefly on Long Island between winters in Palm Beach, summers at the races in Saratoga, and sporting trips abroad. Among the furniture we sold was an Italian canopy bed in which the duchess of Windsor had slept, a piano played by George Gershwin, and a table at which Ali Khan and actress Gene Tierney had dined.

The sale of the contents of *Treetops* in Sewickley Heights, Pennsylvania —a large house owned by the late George R. Hann, and designed in the style of a seventeenth-century English hunting lodge, with stone walls two feet thick—followed a spectacular sale of his Russian icons in New York. The house, however, provided a magnificent setting for Mr. Hann's prized Medieval and Renaissance works of art and Renaissance and Gothic furniture. A London dealer flew in for the sale and paid $140,000 for a fifteenth-century tapestry, more than four times our estimate. A private collector bidding on the telephone from England paid $21,000 for a sixteenth-century Italian jug that once was in the collection of J. Pierpont Morgan, and a German dealer purchased a pair of late-seventeenth-century giltwood figures for $20,000.

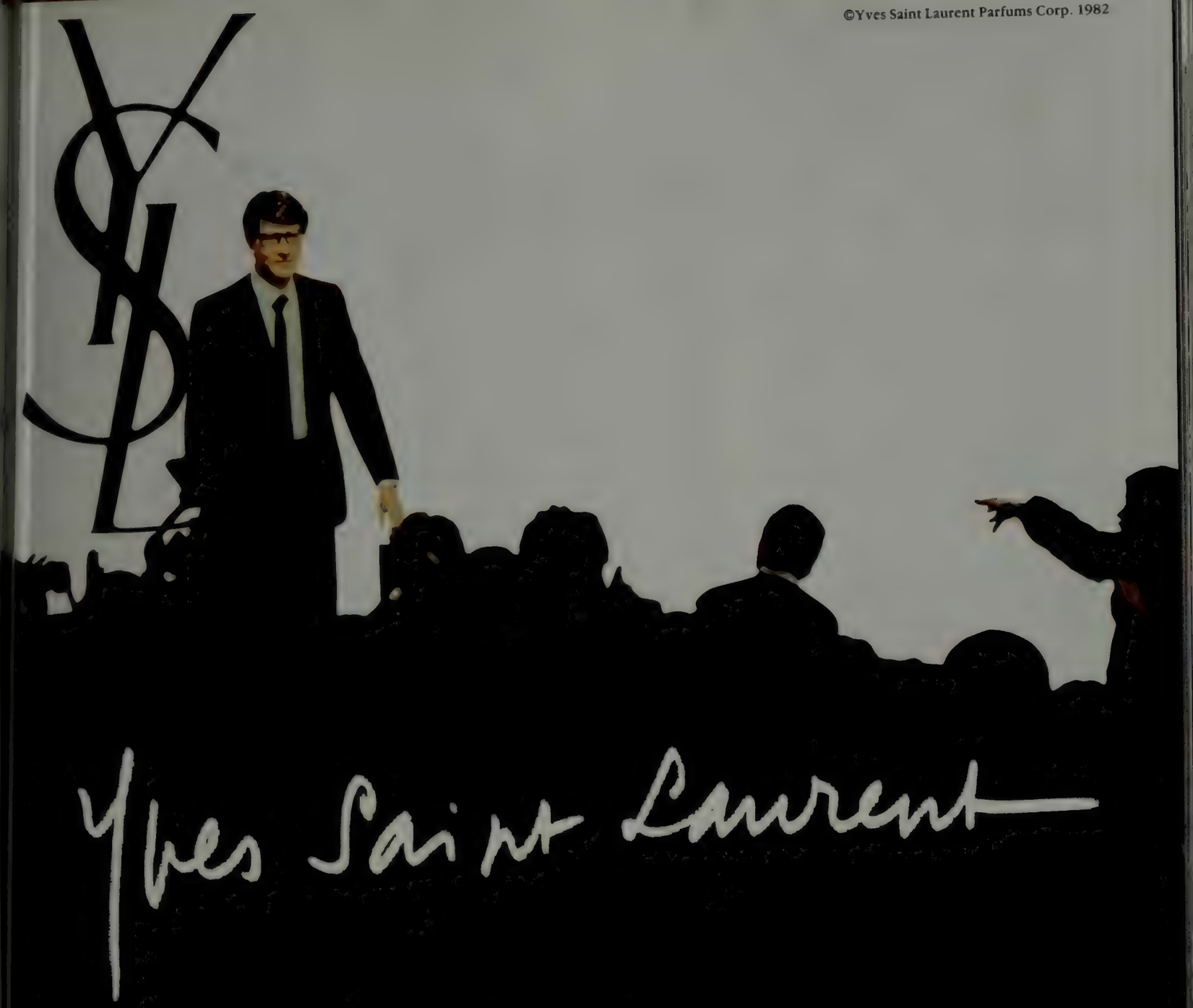
While Christie's sells only objects that were originally in the house, and does not add material from other estates, as is sometimes done in country auctions, the diversity of objects to be sold when a house must be left "broom clean" can be staggering. I once took my eldest daughter to a viewing in England where she fell in love with a nine-foot-tall grizzly bear. I could resist the bear, but I couldn't resist her. Fortunately, I was the underbidder, and it was undoubtedly some other hapless father who found himself the shaken owner of this snarling and slightly molting beast. At a sale on Philadelphia's Main Line, Christie's sold a penny-farthing bicycle, bolts of silk upholstery material and a sable coat, and at another sale we sold over 100 stuffed birds and animals, including a giraffe whose head peered over the second-floor banisters.

In house sales today, the lots or objects are offered for sale in what is, in effect, a series of small specialized sales of silver, china, furniture, and so on, so that dealers and collectors do not have to attend the entire sale, only the part that interests them. People who have visited the house, but find it inconvenient to return for the auction itself, can leave written bids that are executed by Christie's staff when the object comes up in the course of the auction.

One of the most famous sales Christie's conducted was the *Hamilton House* sale for the twelfth duke of Hamilton. In his gigantic collection of treasures, sold over a seventeen-day period in 1882, four eighteenth-century tapestries were bought for the Metropolitan Museum of Art in New York, and eleven paintings for the National Gallery in London. The family pictures formed a separate sale

continued on page 40

©Yves Saint Laurent Parfums Corp. 1982



Yves Saint Laurent

Parfums de collection. Y, Rive Gauche, Opium, Pour Homme, Kouros.



Parfums

YVES SAINT LAURENT



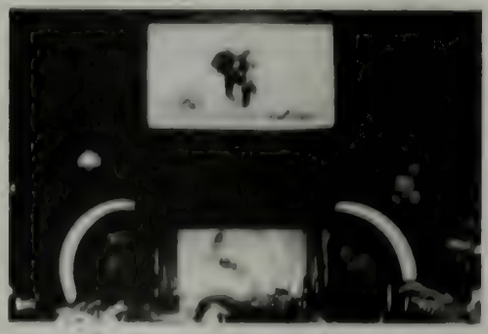
Landscapes



Paintings



Cabinets



Entire room settings

Wendelighting
makes them all more exciting!

Let us create your home's lighting design using our unique optical projectors that enhance room settings by confining light rays to the contour of art objects. Request our free illustrated folder "Fine Lighting for the Serious Collector" by writing **Wendelighting**, Dept. A, 9068 Culver Blvd Culver City, CA., 90230, 213/559-4310. In the East, call 212/682 8775. In the Midwest, call 312/664-5362

Showrooms open by appointment only

WENDELIGHTING
Division of JACKSEN INTERNATIONAL Ltd

David Bathurst on Great Estate Sales

continued from page 38



Designed after a 17th-century English hunting lodge, George R. Hann's *Treetops*, in Pennsylvania, provided Christie's with a fine setting for the sale of his Renaissance and Gothic furnishings.

in 1919, along with furniture, silver, and finally the woodwork and paneling of the palace. Then the building—long a white elephant, sitting on land rich in coal, and surrounded by factories—was demolished.

One of the first tasks of Christie's team is to catalogue every object in the house, including furniture, curios and pictures long relegated to attics or storerooms. At *Bois Doré* the furniture specialist found a beautiful small Louis XV parquetry bureau by Criaerd in an attic. At *Ravenscliff*, on Philadelphia's Main Line, experts found a table by Noguchi and a painting by Dali in a closet. And the mirror in a maid's room was discovered to have an eighteenth-century frame obscured by layers of paint.

Because Christie's has been auctioning in the field of fine arts since 1766, in many sales the firm finds old friends. Also at *Bois Doré*, for example, the specialists preparing the catalogue found a Louis XV parquetry commode by Oeben that had passed through Christie's great rooms in London three times.

Though certainly less formal than the auctions in Christie's Park Avenue galleries in New York, an estate sale is indelibly stamped as a Christie's auction. The relays of auctioneers sent from New York and London take the bids from a podium designed after the original made for James Christie by Thomas Chippendale, just as they do at Christie's sales all over the world. The original Chippendale podium was destroyed in World War II when the gallery on King Street was hit by a bomb; now carefully constructed reproductions are used at every auction.

An estate sale usually ends with the offering of garden furniture. When a garden urn was "knocked down" at the conclusion of the Cecil Beaton sale, the auctioneer said to the buyer, "I do hope you noticed, sir, that there is a tit nesting in the bottom of the urn, who really should not be disturbed." "I will not remove the urn," the new owner replied, "until the eggs have hatched."□

President of Christie's in America since 1978, and one of the firm's chief auctioneers, the Hon. David Bathurst formerly headed Christie's department of modern pictures.

©1982 Browne Vintners Co. N.Y.C.



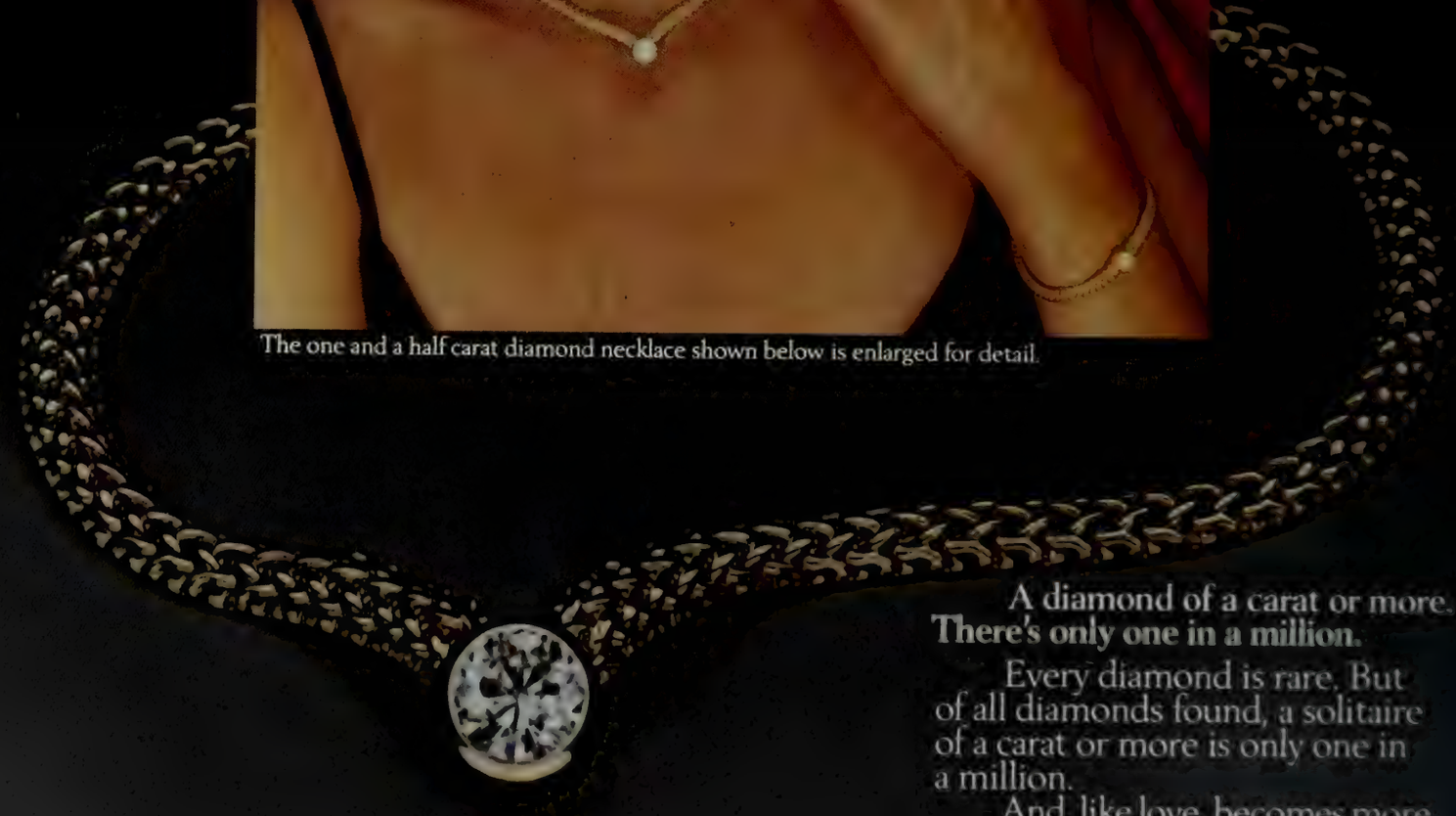
MUMM

When it comes to champagne, Mumm's the word.

A carat or more.
A rare diamond. For that rare individual who never doubted you'd make it.



The one and a half carat diamond necklace shown below is enlarged for detail.



A diamond of a carat or more. **There's only one in a million.**

Every diamond is rare. But of all diamonds found, a solitaire of a carat or more is only one in a million.

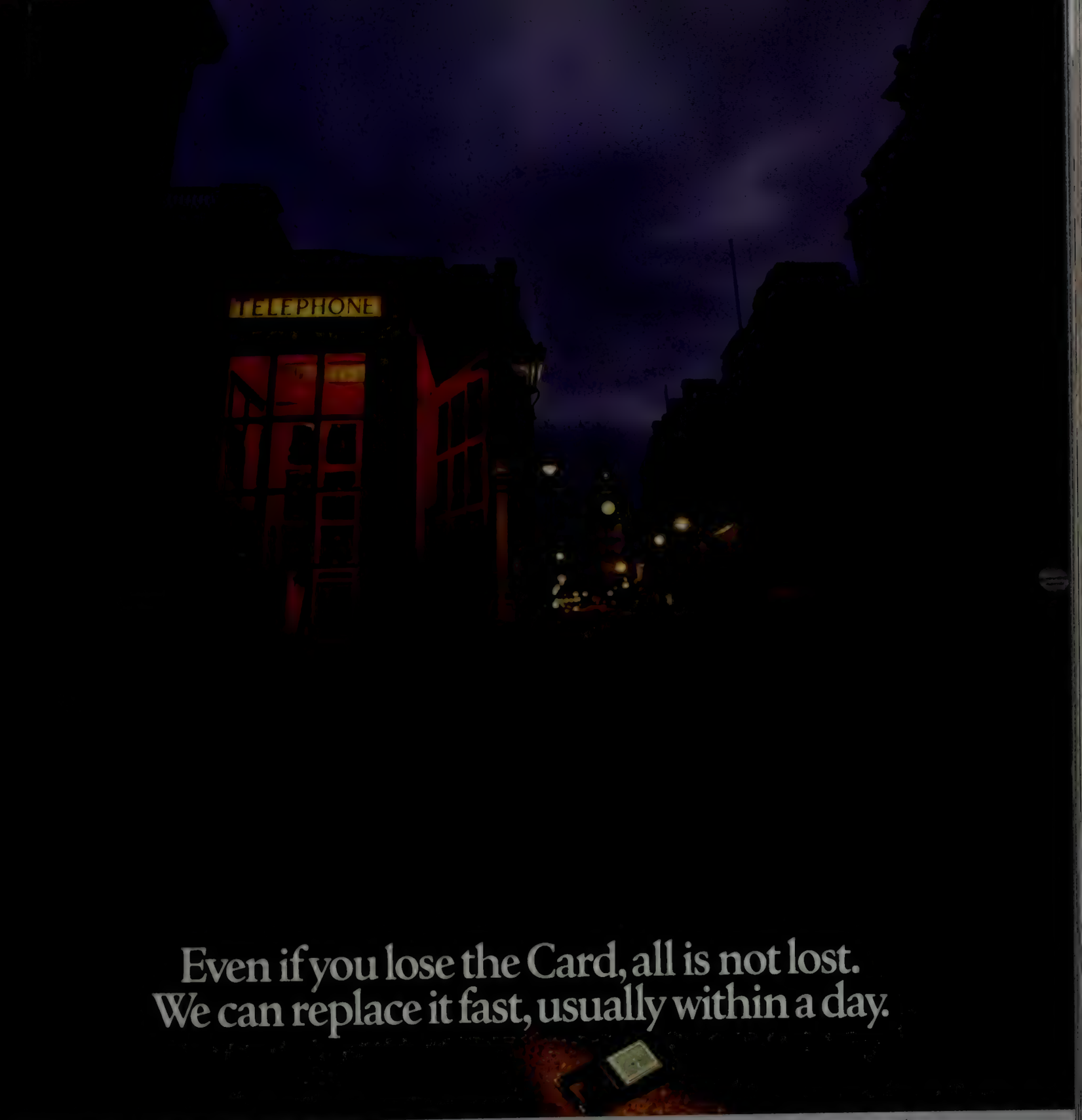
And, like love, becomes more **precious with time.**

A miracle among miracles. Born from the earth. Reborn on a woman.

The extraordinary diamond of a carat or more.

Show the world you couldn't have made it without her.

A diamond is forever. De Beers.



Even if you lose the Card, all is not lost. We can replace it fast, usually within a day.

You've got the Card.℠



You know that in an emergency, no matter where or when, you can get another American Express® Card quickly. Usually within 24 hours. Sometimes it may be the next business day. But in any event, you'll be back on the road, fast. Because you can go to nearly 1,000 Travel Service Offices of the American Express Company, its subsidiaries and Representatives. They can also help with emergency funds. And they'll assist you with other lost travel documents and tickets. No other card can do all this, this fast, in this many places around the world. Because even without a Card in your hand, you are still a Cardmember. **Don't leave home without it.®**

In non-emergency cases, call us and a replacement Card will be mailed to your billing address.



Create a Lasting Impression. Ceramic Tiles of Italy.

Bring the splendor of Italy into your home. Ceramic Tiles of Italy add lasting value to any house because their beauty endures.

Express yourself in a wealth of colors, designs and textures no one else can offer. And make a statement that endures.

Ceramic Tiles of Italy outlast any carpeting or vinyl flooring. And nothing's easier to clean.

Create a lasting impression. Write for our *free* brochure: *Italian Tile Center, 499 Park Avenue New York, NY 10022*

CERAMIC TILES OF ITALY

KNEEDLER FAUCHERE • LOS ANGELES &
DENVER • SEATTLE • PORTLAND • SAN FRANCISCO
WAITMAN MARTIN • DALLAS • HOUSTON
ROZ MALLIN • CHICAGO
39 EAST • MIAMI

DEVIN

now you see it . . . now you don't



FULL COLOR CATALOG $25.00

4801 exposition boulevard los angeles, california 90016 • 213 731-4181



LOUIS VUITTON® FABRIC DESIGN®

LV

In 1854, Louis Vuitton began making the finest trunks ever. He selected a natural cow-hide for handles and other leather fittings. Designed a pick-proof lock for protection. Chose solid brass for strength. His signature became the standard of excellence.

Today, this passion for quality is still evident in every detail. For instance, all locks are individually numbered, unique to every owner, who can have the same lock fitted to all 'Lozine' luggage. The combination, of course, is known only to Louis Vuitton.

There is so much more to Louis Vuitton than you may know.

New York, 51 East 57th Street and at Macy's Herald Square
Bal Harbour, Bal Harbour Shops
Palm Beach, 251 Worth Avenue
Chicago, Water Tower Place
Dallas, Dallas Galleria
Beverly Hills, Rodeo Collection
San Francisco, 317 Sutter Street and at I. Magnin Union Square

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDEE EN 1854

Paris, Nice and in the major cities of Europe, America and the Far East.



Cuvée du Centenaire.
A rare French masterpiece for the fortunate few.

To commemorate its centennial anniversary, the House of Marnier-LaPostolle created this remarkable edition of Grand Marnier. As with all fine art, its availability is extremely limited.

For delivery anywhere call 800-528-6148 (except where prohibited by law)



Designers choose the energy-saving blind.

The brilliant, metallic side of the Cryotherm™ Treated Blind by Levolor reduces solar heat gain 12% more than regular blinds. These dazzling blinds reverse-to a rich matte finish that helps keep rooms warm on colder days. Designers, architects, everyone looking for a beautiful way to save energy, specify Cryotherm Treated Blinds by Levolor. Send for more details in "The Levolor Energy Booklet." Levolor Lorentzen, Inc., 1280 Wall St. West, Lyndhurst, N.J. 07071. For dealer name in your area call 800-447-4700 (in Illinois 800-322-4400).

LEVOLOR

Let a Levolor Blind
and you'll find it's
Levolor Lorentzen

© 1982 Levolor A product of Levolor Lorentzen, Inc.



FICKS REED®

The Most Famous Name In Rattan Furniture
4900 Charlemar Drive, Cincinnati, Ohio 45227

SHOWROOMS: NEW YORK: Decorative Arts Center. CHICAGO: Merchandise Mart. HIGH POINT: 330 North Hamilton Street. LOS ANGELES and SAN FRANCISCO: James Davis and Associates. DALLAS: C. J. Hall Associates. ST. LOUIS: Romweber Furniture Showroom. MIAMI and FT. LAUDERDALE: Euster Merchandise Mart. DENVER and SEATTLE: Decorators Walk. Also available at fine stores everywhere or through your interior designer.

Designed by John B. Wisner, F.A.S.I.D.
© Copyright, Ficks Reed Company, December 1982

Steinberg's "Stuff"



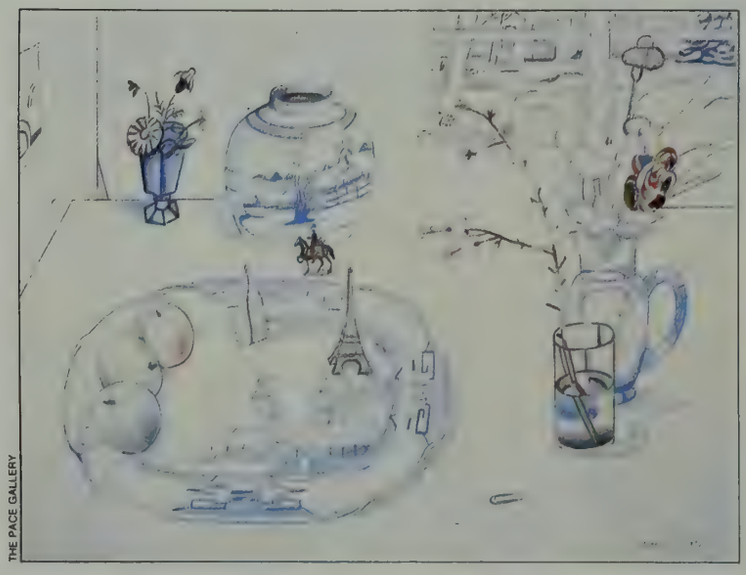
FELICIANO

Intrigued by a recent exhibition of works by Saul Steinberg, Russell Lynes lauds the "calligraphic mastery" of the artist and his "sure sense of what is socially and morally absurd."

A RECENT EXHIBITION of Saul Steinberg painting-drawings, along with his carved and painted "drawing tables," at The Pace Gallery in New York was as full of surprises as each new show of Steinberg's inevitably is. It is not that he leaps from style to style; there is a logical progression from one sharp detonation of his talent to the next, as though his lifeline were a constantly burning fuse.

Some years ago Steinberg said to me, "Why do people call a cartoonist's work 'stuff'? They always say to me, 'I like your stuff.' "

I doubt if anyone today calls the remarkable products of Steinberg's eye and hand and obliquely incisive mind "stuff." I doubt if there are many people, even cursorily familiar with what comes from his pen, who think of him now as a cartoonist, though the shorthand he uses to describe his internal and external worlds has cartoon elements in it. His work is not like anyone else's. No other satirical intelligence is like his, and no other pen is propelled by such a combination of calligraphic mastery and a sure sense of what is socially and morally absurd. Critic Harold Rosenberg aptly spoke of Steinberg's work as "a kind of organized talk."



THE PACE GALLERY



THE PACE GALLERY

ABOVE LEFT: Steinberg's *Window Upright Eiffel Tower Center*, in colored pencil, 1979, offers amusing juxtapositions. ABOVE RIGHT: Fragments in the mixed-media *Silver Point Self Portrait Table*, 1979, commemorate events while alluding to the elusive nature of the artist. The pencil drawing is Steinberg by Steinberg.

Steinberg's fascination with the manners and customs of America and Americans is inexhaustible. He looks at our lives as folklore, with the detachment of an anthropologist, and records and interprets what he sees like a social historian. He has an advantage that many of the most astute literary observers of America have had: He comes from a very different society, with a different class structure, social standards and mores. He was born in Rumania, in 1914, and was trained as an architect in Italy, which he left in 1940. He made it circuitously to America and enlisted in the Navy. His duties included teaching the Chinese, and since he did not speak their language, he made himself understood with drawings. In 1945 he settled with his wife, the artist Hedda Sterne, in New York. Here he was consumed with exploring the tribal rites of our American jungle.

Take, for example, his view of the American "national pastime."

I stopped by his apartment one afternoon in the fifties when television was still quite young and baseball was not as expertly televised as it is now, and I found Steinberg watching a game for the first time.

"Tell me," he inquired, "is that man with the stick against those other three men?" I explained that it wasn't quite like that, drew a diagram of a diamond and tried fruitlessly to explain what went on in the game.

"Is there a book I can read that will tell me all about it?" he asked. I said

continued on page 48

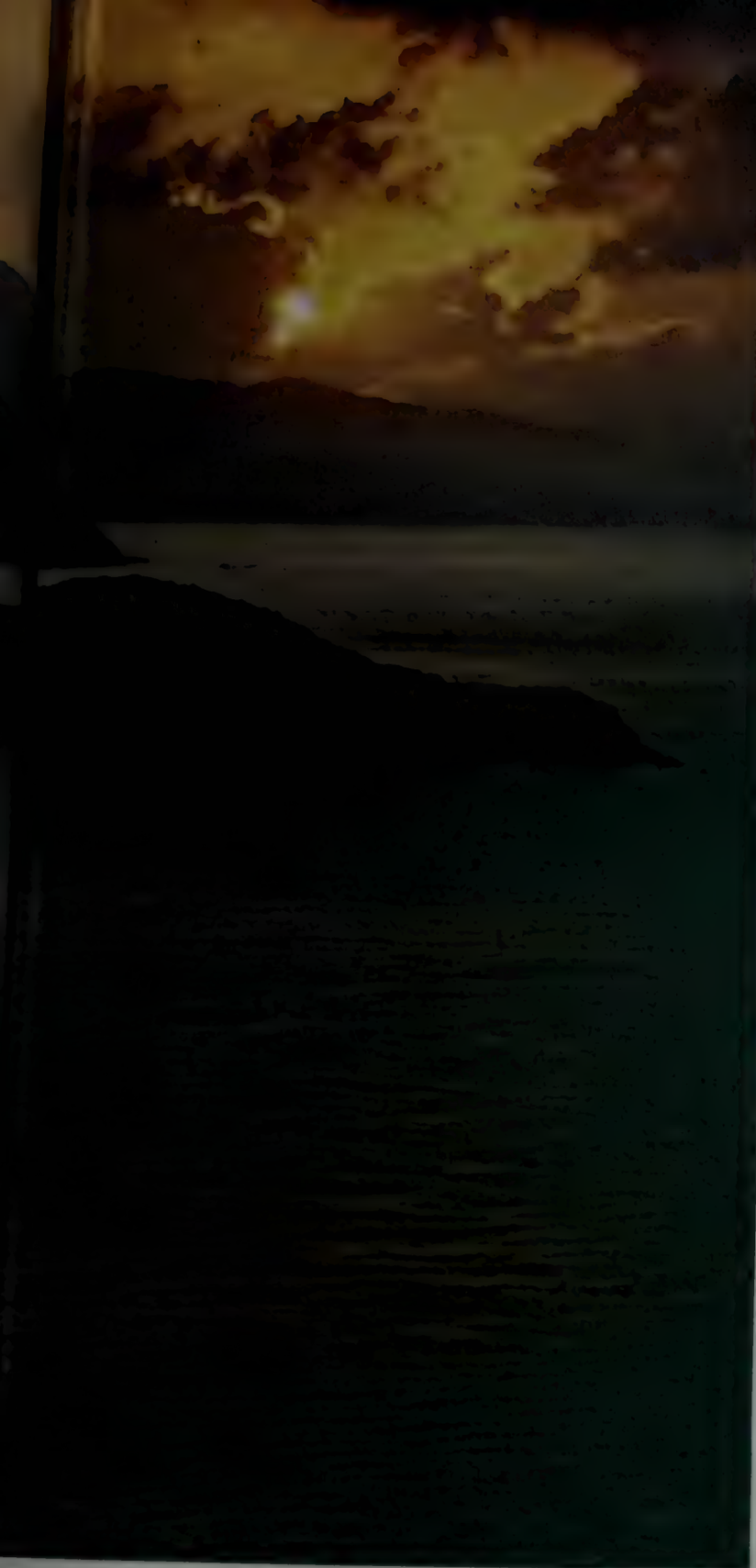
...e taste is extravagant. The price, merely indulgent.



To send a ... of Cordon ... in the U.S. ... call 800-...
© Imported by ... Jos. Gar... N.Y. N.Y. ...



A Seven-Day Re
People Who Have F



The Caribbean sunset spreads across the darkening water like a thousand bougainvillea blossoms floating on the tide.

And suddenly the nine-to-five world you left behind you seems very far behind you indeed.

Ahead of you, for seven days or even longer, is another world. The world of Royal Caribbean.

A world of tropical drinks by the pool. Incredible food and vintage wines. Saunas, massages and fresh, clean towels. Baskets of fruit at night in your stateroom.

A world of sugar-white beaches, sapphire seas, and some of the most colorful people on earth.

You'll find waterfalls to climb. Coral reefs to explore. Rain forests where the orchids grow wild and the ferns are thirty feet high.

It can all leave you feeling like a child again. Wide-eyed. Wondering. Gloriously, unselfconsciously free.

Just ask your travel agent about a Royal Caribbean cruise.

It can create a lot of beautiful new memories for you.

And bring back a lot of old ones.

ROYAL CARIBBEAN

Ships of Norwegian Registry

sher Course For gotten How To Live.

In Motion

PATENT PENDING

designed by: Jan Matthias



CASA BELLA®

NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-2020 • LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800 • CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-1286 • DALLAS, JOHN EDWARD HUGHES, 214-741-2338



IT JUST KEEPS GETTING BETTER AND BETTER:

INTRODUCING THE MAGNIFICENT JAGUAR FOR '83

The car's beauty is self-evident. In a survey by *Car and Driver* magazine, a consensus of motor critics, designers and enthusiasts named the XJ6 the most beautiful four door sedan of all time. But the people who build these living classics are never content with the state of the art. Restless and uncompromising, the designers, engineers and quality inspectors of Jaguar strive to make this uncommon machine better and better. The 1983 XJ6 is the finest example to date of this philosophy in action.

The car incorporates many new refinements in the way it is built, tested and equipped. The silence of a Jaguar in motion is famous. To help ensure this quiet we employ a sophisticated ultrasonic testing procedure to check the sealing of all doors and windows. After innumerable on-line inspections, each Jaguar is individually road tested twice, by two different inspectors, over miles of winding Coventry roads. Only then is the car certified for shipment.

Jaguar response and handling are legendary and the 1983 model carries on this tradition. The engine is electronically fuel injected, quick, smooth and very strong. Power rack and pinion steering assures directional precision. Balance, stability and an exceptionally smooth ride are the products of Jaguar's four wheel independent suspension system. "Anti-dive" suspension geometry and four wheel power disc brakes stop the car with unruffled assurance.

The interior of the 1983 Jaguar is a realm of understated luxury. Newly designed seats are faced in the finest leather. There is a new driver's console veneered in rare walnut to match the dashboard. Electronic conveniences surround you: a new trip computer tells you elapsed time and miles, average speed and average fuel consumption. There is a power sunroof; cruise control; power mirrors, windows, doorlocks, and a heating and air conditioning system that regulates itself. And it is all standard equipment on the best Jaguar ever built.

Also standard is the best warranty Jaguar has ever offered. For two years or 36,000 miles, whichever comes first, Jaguar will repair or replace any part which proves defective. The Pirelli tires are covered by the manufacturer's warranty. Ask your dealer for details on this limited warranty.

We urge you to drive this magnificent new Jaguar. It is an experience that gets better and better each year. For the name of the dealer nearest you, call these numbers toll-free: (800) 447-4700, or, in Illinois, (800) 322-4400.

JAGUAR, Leonia, N.J. 07605

JAGUAR

A BLENDING OF ART AND MACHINE

Steinberg's "Stuff"
continued from page 42


THE PACE GALLERY


THE PACE GALLERY

ABOVE LEFT: Outlined forms in Steinberg's *Summer Table*, 1981, link this mixed-media sculpture with the perceptual boundaries of cartoon art. Known as a "frontiersman of genres," the artist expresses his world through a variety of styles. ABOVE RIGHT: Psychological dreamscapes are another part of the Steinberg terrain. In the pencil and ink drawing, *New York Night*, 1974, an icon exists serenely over the agitated fantasies of the labyrinthine city. BELOW: In *Inventory*, 1979, isolated figures appear with carved replicas of the artist's tools.


THE PACE GALLERY

there was a rule book, which would confuse him, as it would confuse anybody, and mentioned several how-to-play books my son had at home.

"I'll buy them," he said.

In 1954 *Life* magazine arranged for him to travel with the Milwaukee Braves, and he produced a remarkable set of what might reasonably be called baseball genre pictures—drawings with color. They ache with the often tiresome, occasionally explosive tensions of the game, its cumbersome ceremonial traditions, its poses, gestures, costumes—the helmeted armor of the catcher and plate umpire in contrast to the limp union suits of the infield and outfield, and the plain blue uniforms of the base umpires.

"Baseball is an allegorical play about America," Steinberg has said, "a poetic, complex and subtle play of courage, fear, good luck, mistakes, patience about fate and sober self-esteem (batting average). It is impossible to understand America without a thorough knowledge of baseball."

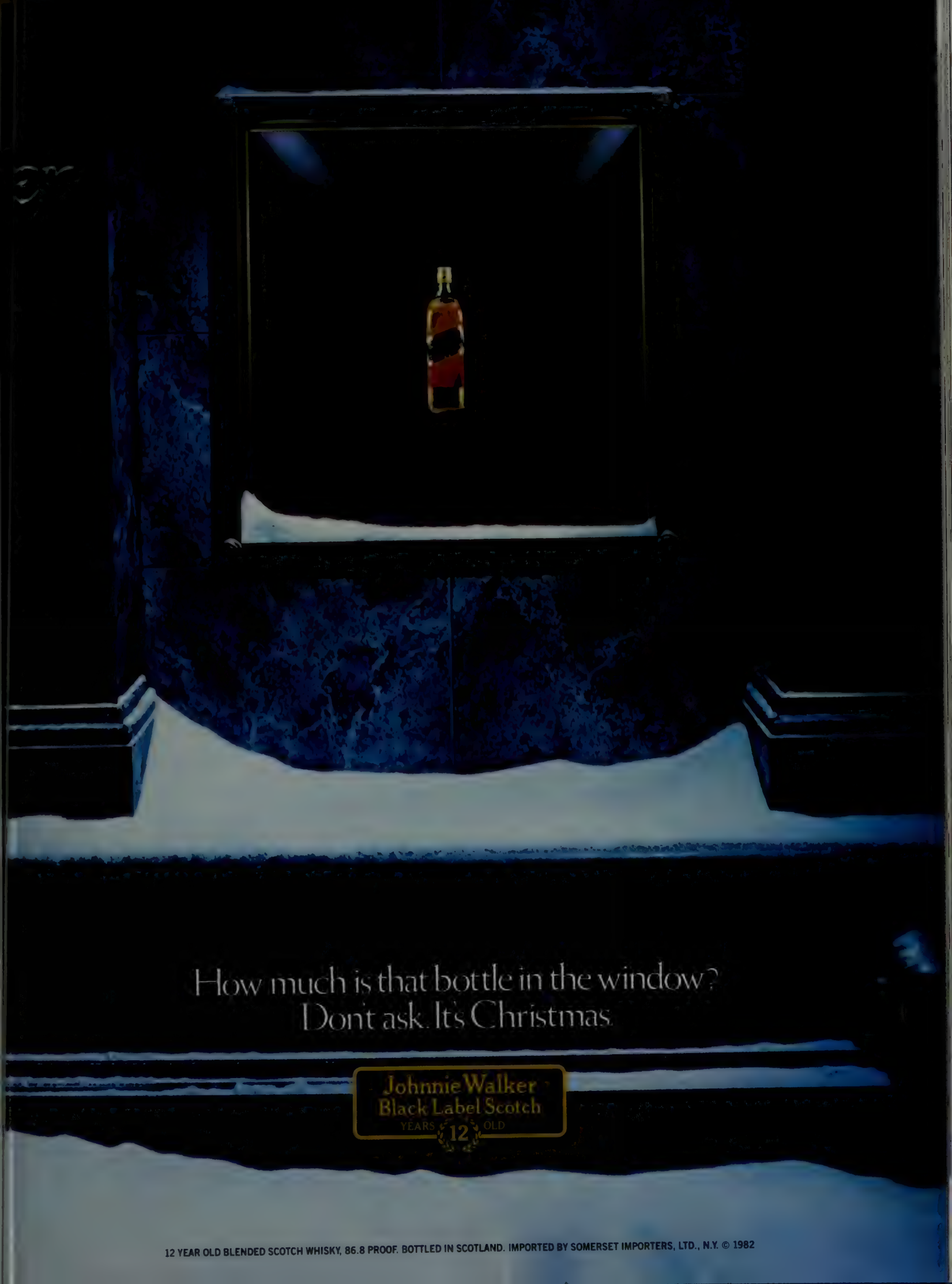
This comment was quoted in the splendid catalogue of the large retrospective exhibition of Steinberg's work held at the Whitney Museum of American Art in New York in 1978. The show covered the scope of his work from the time he came to America, the kind of tribute that is reserved for our most illustrious artists and that is, in fact, likely to be posthumous. No one around the Whitney Museum at the time was talking about Steinberg's "stuff," you may be sure of that.

His recent show was a concentrated dose of the same kind of visual elixir. There were American townscapes drawn largely with a ruler, the essence of dreary monotony. There were cityscapes exploding with the sound of planes above, and trucks and taxis and police cars in streets partly inhabited by reptiles and men with rabbits' ears. There were still lifes of flowers and pots and toys and the tools of Steinberg's craft. There were pictures about making pictures, and parodies of documents, rubber-stamped; landscapes with lonely figures looking at horizons that could be the edge of the world. There were the painted drawing tables, some standing, some placed on the wall.

"Art can't be described by writing," Steinberg said to me, when I went to see him after I'd seen the show at The Pace Gallery. "Art is one kind of metaphor; writing is a different kind. One metaphor can't explain another metaphor. One kind of symbol can't explain another kind of symbol. Writing can be a metaphor for history, not for art. The worst thing a writer can do to art is to describe it, to explain it, to serenade it."

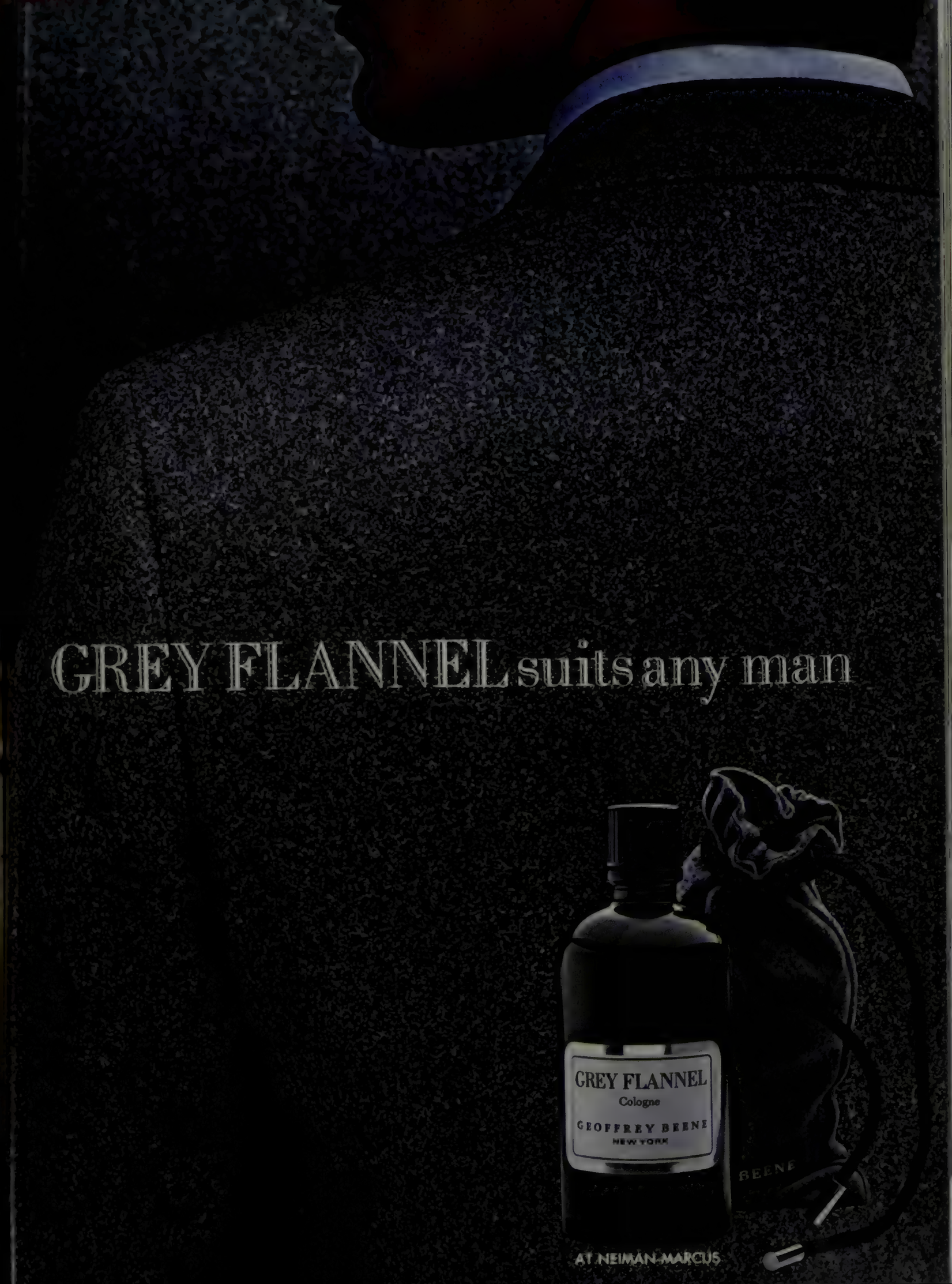
He is quite right, of course, but that surely doesn't keep me from giving a long, low whistle of astonishment and delight. □

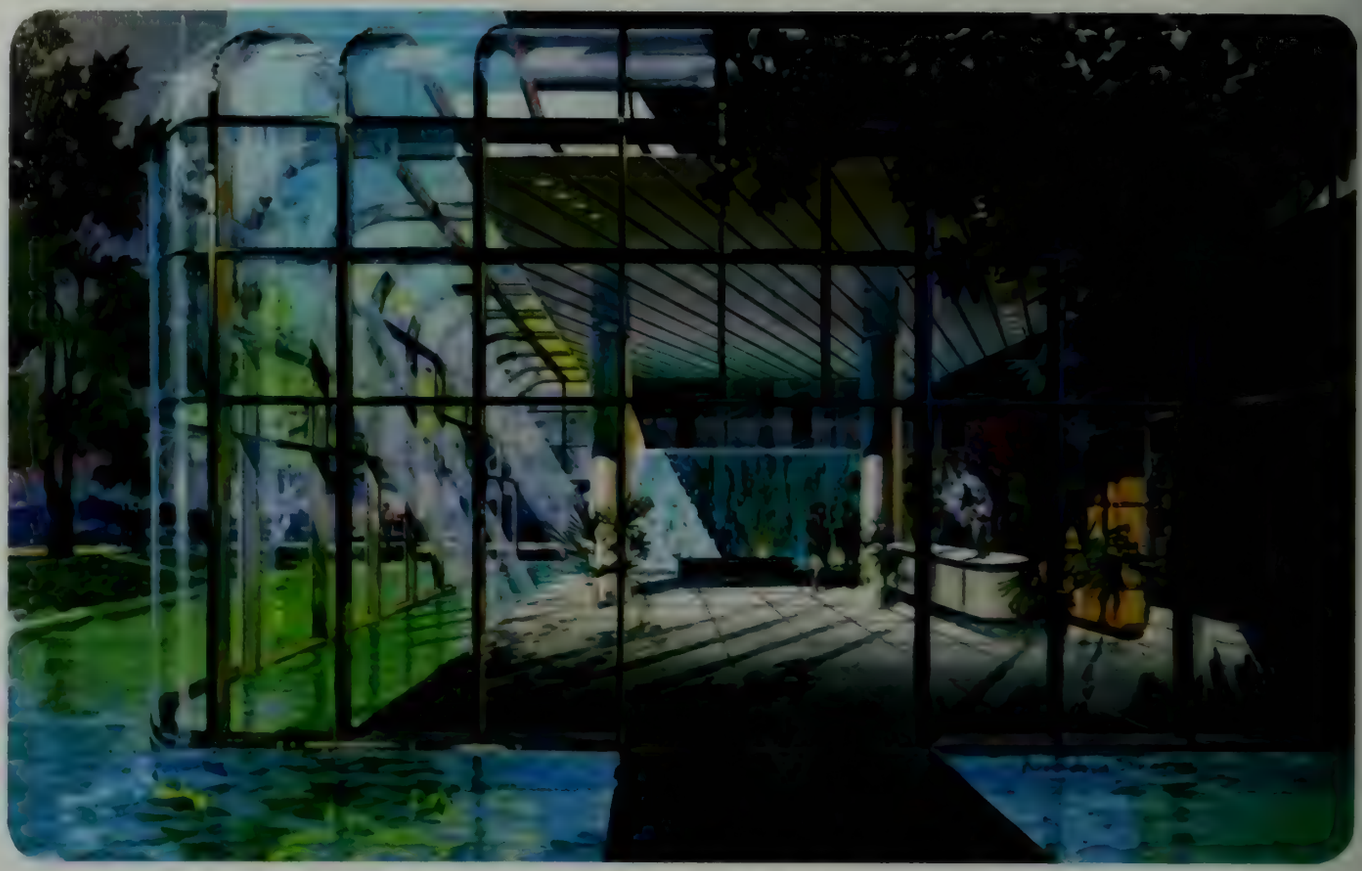
Russell Lynes is a former managing editor of *Harper's* and the author of *The Tastemakers*, *The Art-Makers of Nineteenth-Century America*, *Good Old Modern*, and *More Than Meets the Eye*, a history of the Cooper-Hewitt Museum



12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. © 1982


NO LIMIT TO/
CARPET
DESIGN AT/
EDWARD FIELDS
232 EAST 59TH STREET • NEW YORK, N.Y. 10022 • 212-759-2200
Interior Designer: Vince Lattuca
Photographer: Bill Rothschild
A PURE WOOL FANTASY FROM THE MAGIC NEEDLE OF EDWARD FIELDS


GREY FLANNEL suits any man
GREY FLANNEL
Cologne
GEOFFREY BEENE
NEW YORK
BEENE
AT NEIMAN-MARCUS



Introducing New York's new place between Beekman Place and Sutton Place. Condominium apartments, duplexes and duplex penthouses of considerable interest, featuring many custom appointments and a complement of services designed expressly for New York and citizens of the world. Occupancy is scheduled for Summer, 1982. Prices now range from three hundred seventy-five thousand dollars to seven and a half million dollars.



NOW AVAILABLE FOR OCCUPANCY

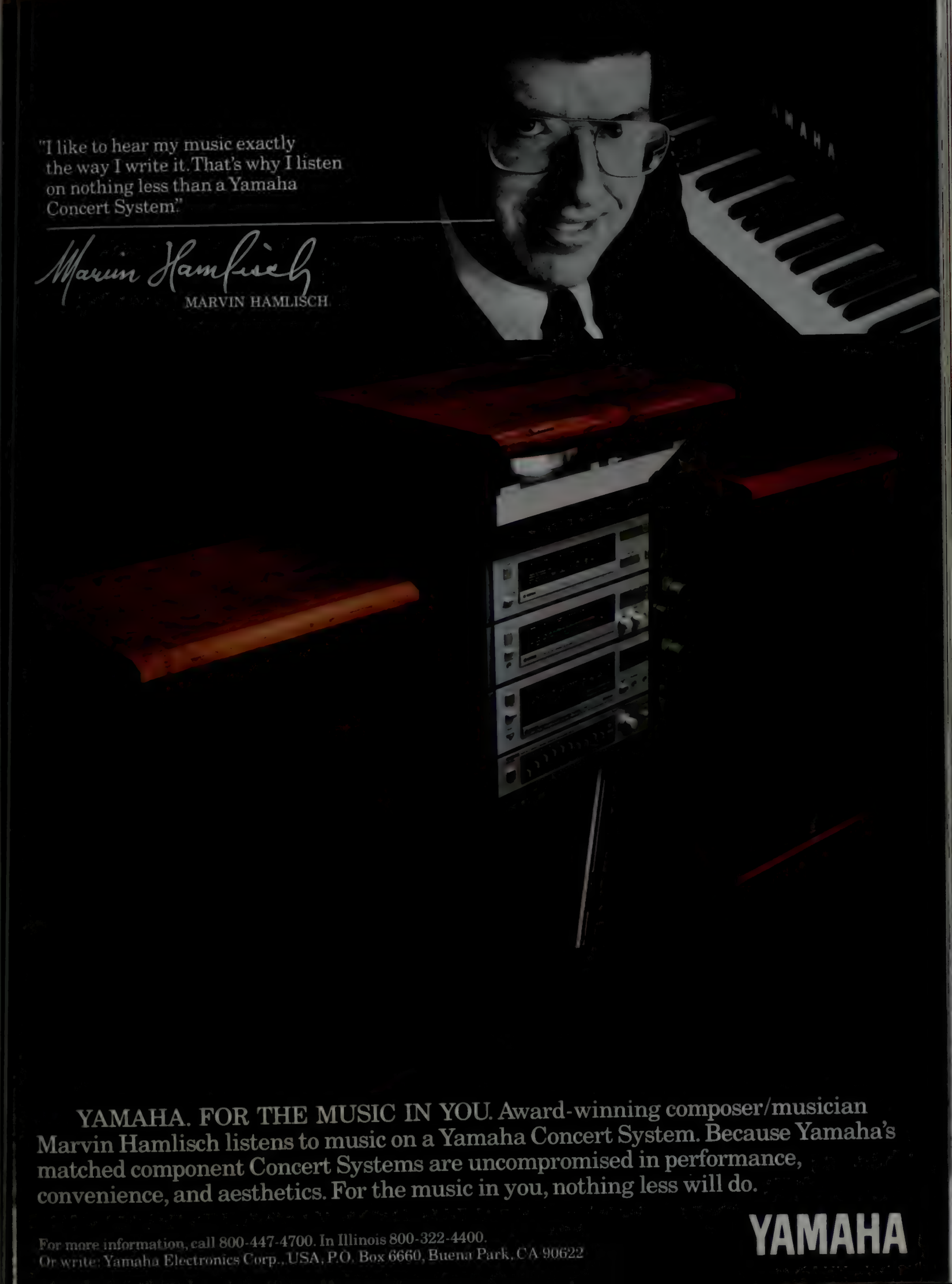
ST. JAMES'S TOWER

415 East 54th Street
New York, New York 10022

For sales information and appointments to view model apartments, contact:
St. James's Enterprises, Inc., 415 East 54th Street, New York, New York 10022
Telephone (212) 838-5400 Telex 970406 ST. JAMES NYK

Illustrations are artist's renderings.

The complete offering terms are in an offering plan available from sponsor.



YAMAHA. FOR THE MUSIC IN YOU. Award-winning composer/musician Marvin Hamlisch listens to music on a Yamaha Concert System. Because Yamaha's matched component Concert Systems are uncompromised in performance, convenience, and aesthetics. For the music in you, nothing less will do.

For more information, call 800-447-4700. In Illinois 800-322-4400.
Or write: Yamaha Electronics Corp., USA, P.O. Box 6660, Buena Park, CA 90622

YAMAHA

THE 1983 CHRYSLER LEBARON SERIES.

They combine front-wheel drive, high mileage, room and luxury. They are like no other cars in America, Europe or Japan.



*Sedan & Convertible 35 est. hwy. 27 EPA est. mpg. Town and Country 32 est. hwy. 24 EPA est. mpg. Use EPA est. mpg for comparison. Your mileage may vary depending on speed, trip length & weather. Actual hwy. mpg will be lower.

You can equip LeBaron to any level of luxury with these options.



Luxury starts with the LeBaron Coupe, equipped with more standard features than last year. Features that include:

- Power front disc brakes
- Power rack-and-pinion steering
- 5-speed manual transmission
- 2.2 liter engine
- Low-back bucket seats with console
- New instrument panel message center
- Padded landau vinyl roof
- Halogen headlamps
- Maintenance-free battery
- Electronic digital clock
- Luxury steering wheel
- Deluxe wheel covers
- 20 oz. cut pile carpeting
- Dual manual mirrors
- Warning chimes
- Crystalline pentastar hood ornament

44 hwy. | 28 city | $8,514**



LeBaron is built to such high standards of quality, Chrysler has the onfidence to back each car with a 5 year/50,000 mile protection plan.

Now the Chrysler LeBaron Series is complete and e a LeBaron for everyone. Each LeBaron is a unique ement of luxury. You get personal luxury in the pe. The luxury of six-passenger room in the sedan. ctional luxury with the Town & Country. And the mate luxury, the LeBaron Convertible. It makes ing fun again.

Every LeBaron is pure driving pleasure. They per- with nimble responsiveness for a road-gripping, oth ride because they're engineered with front- el-drive, power rack-and-pinion steering and an tion suspension system. And LeBaron's 1983 engine an electronic combustion computer achieves more power with greater fuel efficiency than ever before.

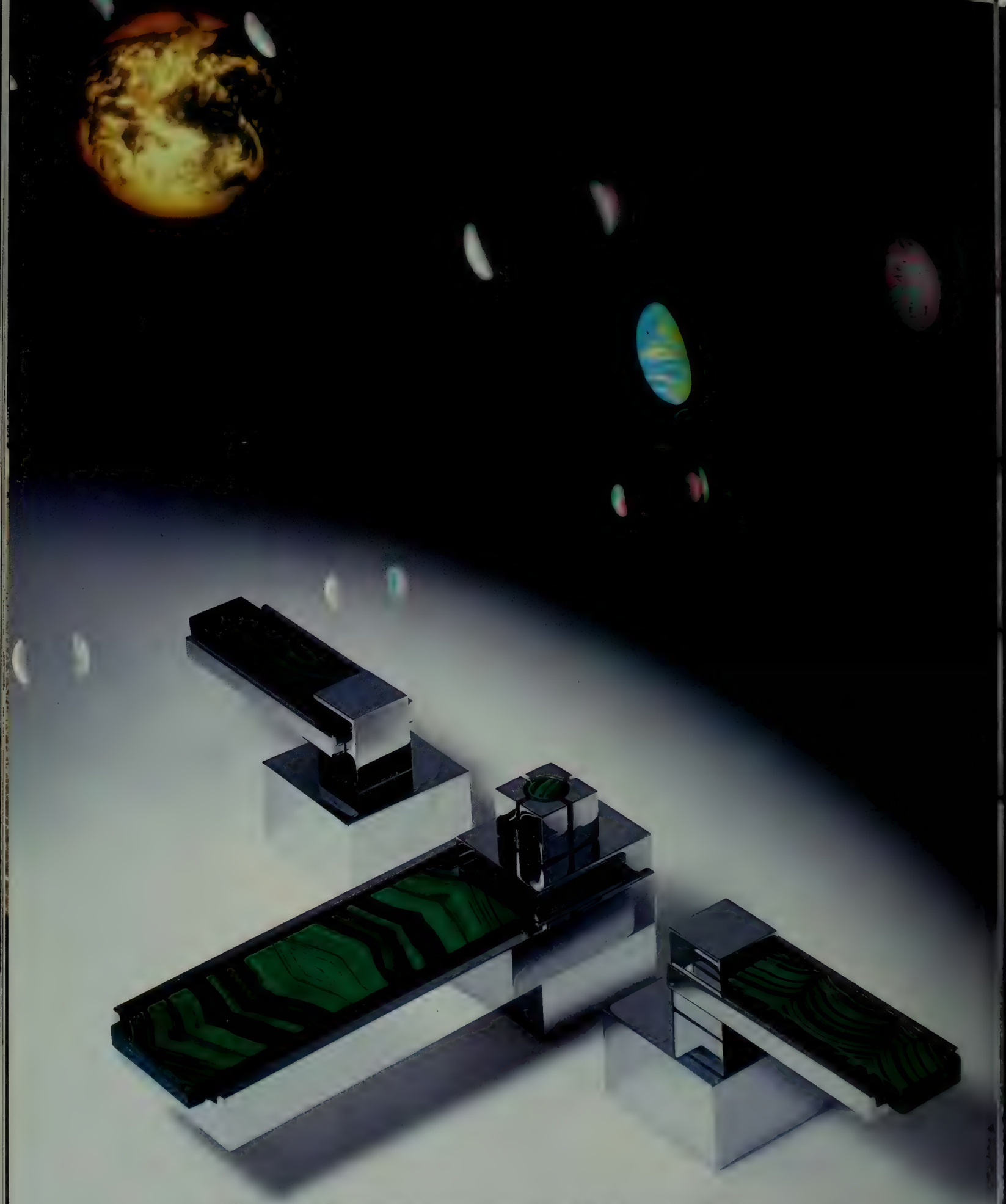
LeBaron is built with the help of computers and robots in one of the world's most technologically advanced plants. A Quality Assurance Program of over 2,000 careful checks further assures LeBaron's quality. Quality so exceptional that Chrysler has the confidence to protect the engine and power train and the entire outer body against rust-through for 5 years or 50,000 miles. See your dealer for details.

The Chrysler LeBaron Series. High mileage. Room. Luxury. Exceptional protection. All at a surprising price.

Chrysler

WE'VE RE-ENGINEERED THE AMERICAN LUXURY CAR.
THE NEW CHRYSLER CORPORATION QUALITY ENGINEERED TO BE THE BEST

BUCKLE UP FOR SAFETY



"Give me a lever long enough and I will lift the earth."—Archimedes.

NOW A LEVER BEAUTIFUL ENOUGH TO LIFT A BATHROOM OUT OF MEDIOCRIT

Adorned here with malachite, available also with tiger eye, or an all metal finish, chrome or gold plate. All versions will turn on the water with equal efficiency. The one that turns you on is a matter of personal taste.

SHERLE WAGNER

60 East 57th Street, New York, New York 10022, 212-758-3300.

For Illustrated Catalogue Send $5 to Dept AD



Stark®
CARPET

Circle 183

PLAINLINE

12' wide, 80% wool / 20% nylon, in-stock for immediate delivery.

D & D Building, 979 Third Ave., New York City / Atlanta / Boston / Chicago / Dallas / Denver / Houston / Los Angeles / Miami / San Francisco / Troy

© 1982 ROLEX WATCH U.S.A., INC.



GOLD'S FINEST HOURS

THE BENVENUTO CELLINI COLLECTION BY ROLEX

NOBILITY OF DESIGN MERITS A NOBLE METAL. GOLD.
THE CHOICE OF RENAISSANCE MASTER BENVENUTO CELLINI FOR HIS MOST ACCOMPLISHED ART.
OUR CHOICE FOR A COLLECTION OF TIMEPIECES SCULPTED TO THE EXACTING STANDARDS OF THE GENIUS THEY HONOR.
CELLINI, BY ROLEX, IN 18 KT WHITE OR YELLOW GOLD. AS BEFITS THE LEGACY THEY PRESERVE.

ROLEX
Cellini

WRITE FOR BROCHURE. ROLEX WATCH U.S.A., INC., DEPT. CM, ROLEX BUILDING, 665 FIFTH AVENUE, NEW YORK, N.Y. 10022. WORLD HEADQUARTERS IN GENEVA. OTHER OFFICES IN CANADA AND MAJOR COUNTRIES AROUND THE WORLD

Now the world's most elegant cruise line offers two-week voyages to the Mediterranean.

Sail these ancient waters with us in spring or fall of 1983, and in 14 days uncover 3000 years of history. The Adriatic. The Black Sea. The Greek Isles. The Holy Land. Each separate cruise will reveal a different, fascinating chapter of the Mediterranean's long past. And the Royal Viking Sky, of Norwegian registry and Scandinavian spirit, will reveal a level of comfort you'll long remember. World Class™ comfort. With spaciousness and attentiveness to personal detail. With relaxed single seating for dining. And a gourmet menu that never repeats. Fly/cruise packages are available, so see your travel agent.



Or call Royal Viking Line at (800) 422-8000.

ROYAL VIKING LINE

The Vikings are still sailing the world in search of adventure.



The Hartmann Casuals. A cover story with a material difference.



A good cover story is an important part of making a case. (Or a garment bag, as the case may be.) And Hartmann's casual luggage has one of the best cover stories around.

Luxurious genuine industrial belting leather, lush Ultrasuede,® strong nylon tweed, durable nylon fisherman's packcloth and rich looking vinyl.

No matter which covering you choose, you're getting a Hartmann. Each has exactly the same quality craftsmanship and attention to detail that has been the hallmark of Hartmann Luggage for over 100 years.

The only difference is the outer covering. The choice is up to you. But, as you might expect, each carries a different cover charge.

Now, let's get right down to cases.

The Hartmann Over, a soft-sided carry-on that fits in the compartments over (or even under) the seats in most jets. It comes in two styles: one with three compartments, each capable of holding the suitframe/hanger which we include, and five additional pockets. Or the other with seven pockets—including one for your newspaper or umbrella.

The Hartmann Over



DuPont TEFLON® water & stain repeller



The Hartmann Hanger

The Hartmann Hanger. One style has hanging space for four suits or eight dresses. And with its nine individual pockets, you can live for a week or even two or three on what this Hanger can hold. There's also an Overnight Hanger, with four pockets for shorter trips.



Nouveau Hobo

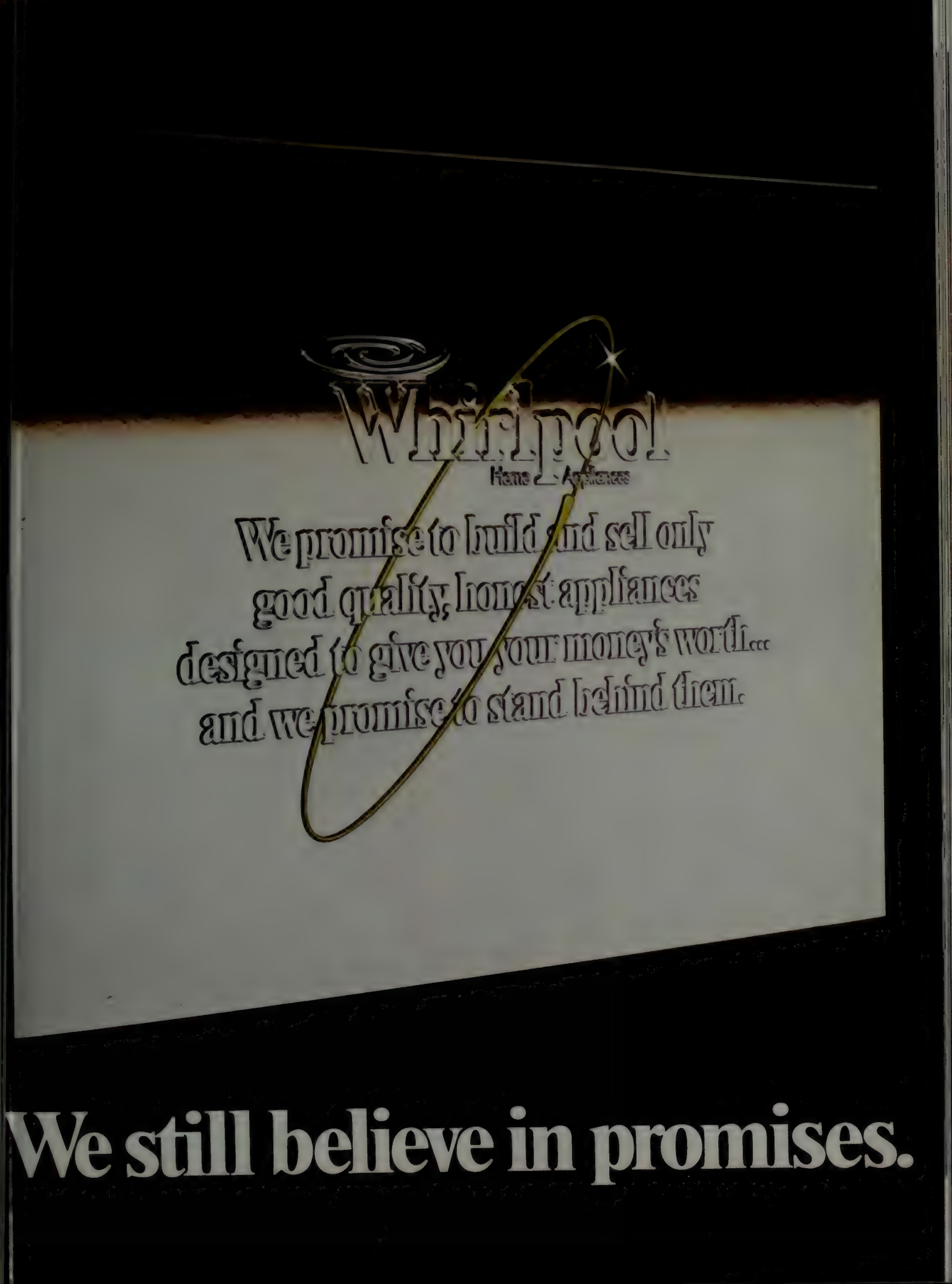
Hartmann's **Nouveau Hobo**—sportier, more daring, a little different from the rest. For Nouveau Hobo, we use a special covering combining nylon fisherman's packcloth with a trim of our exclusive industrial belting leather. What's more, Nouveau Hobo is the only collection of soft-sided luggage featuring square corners for greater packability.

You can find a Hartmann Casual that's sure to gratify your material desires at finer luggage and department stores. We suggest a visit to see whether our cover story holds up under your own scrutiny.

hartmann

We don't cut corners.

Send for a list of your nearest Hartmann dealers. Dept. F 7



We still believe in promises.

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

ILLUSIONIST PAINTINGS for interiors can be traced back to ancient Rome. Although commonly known by the French term *trompe l'oeil*—literally, "fool the eye"—many of the Italian examples show a fanciful, painterly attitude toward the decorated surface, in contrast to other more precise European expressions. In this nineteenth-century Piedmont cabinet, the primary purpose is to delight the eye with the carefree painted illusion of books and colorful graining.



See page 73.

ITALIAN ARTIST Michelangelo Pistoletto creates hyper-realistic life-size figures on paper affixed to highly polished stainless steel. The metal reflects spectator and environment, including them in the composition, as seen here in *Conversazione*. As a conceptual artist who is best known for these images and works that employ shaped, fragmented and angled mirrors, Pistoletto also produces sculpture and prints.



See pages 76, 77 and 78.

THE GRAPHIC beauty of architectural drawings is now being enjoyed as an art form in itself. These works are products of the dominating educational force that became the *Ecole des Beaux-Arts* in nineteenth-century Paris. Emphasizing drawing as the most important tool in visualizing architectural space and its embellishment, the school trained potential architects from throughout the world in the accurate delineation of ancient monuments from which their design principles were learned.



See page 87.

PORTRAIT MEDALLIONS commemorating in profile important personages were a favorite means of celebrating the privilege of rulers and establishing their visual recognition in ancient Rome. The revival of the relief medallion in the Italian Renaissance was for the same purpose. Later, in its effort at Classicism, the French royal court produced massive portrait reliefs as architectural embellishments for important rooms. Here, Louis XIV is depicted in such a carved marble relief with contrasting marble frame. A fragment of room décor, it possibly originated in a patriotic overmantel decoration celebrating the monarch.



See page 89.



See pages 96 and 98.

JULIAN SCHNABEL is one of the central figures in the new art movement variously referred to as neo-Expressionism, New Figuration or New Wave. It is far-reaching in scope. As Antonio Gaudí had done in his architectural works (*Architectural Digest*, August 1981), Schnabel embedded broken ceramic shards in his physically rich, dense and radical expressions of the 1970s. Although paintings such as *The Bathers*, 1980, seen here, are stylistically figurative by description, they contain personal and allegorical references and forms.



See page 97.

REVELING IN PATTERN, with sources ranging from Egyptian and Byzantine motifs to designs that pay homage to Matisse, Robert Kushner's art explores the decorative tradition in works as varied as fabrics, costumes, unstretched paintings on canvas, and graphics. Although his creations, exemplified by *Fairies*, an acrylic on cotton, from which this detail comes, challenge taste with sometimes garish colors and exaggerated subjects, they succeed as a thoroughly twentieth-century reintroduction of forms and patterns from the past.



See page 143.

BOLD DECORATION, display surfaces and concealed flat storage are provided in the English press cupboard of the early seventeenth century. A transitional design, it adopted decorative elements and an open display surface from the earlier three-tiered court cupboard. As shown here, these features were combined with drawers, and sometimes doors, of the press, or wardrobe. The press cupboard survived for nearly a century as an important multipurpose furnishing in the English household. □

"Simply Violets" includes products of 50% Dacron® polyester and 50% combed cotton.

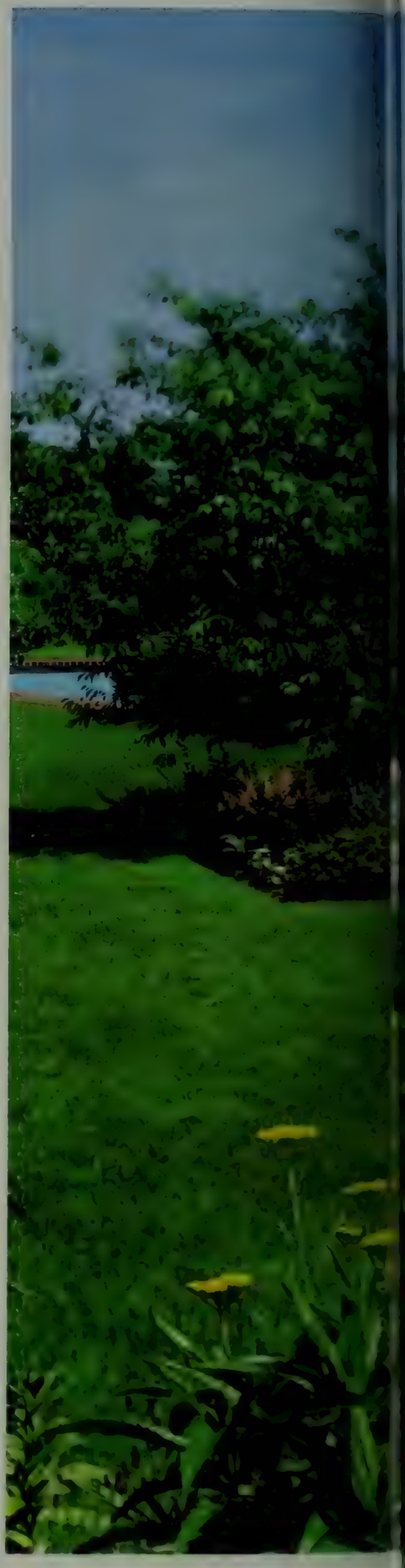


A Cottage in the Country

Retreat on Long Island Designed for Relaxation

INTERIOR DESIGN BY KEITH IRVINE AND THOMAS FLEMING
WITH NANCY KIRWAN-TAYLOR
PHOTOGRAPHY BY BILLY CUNNINGHAM





ABOVE AND RIGHT: A carpet of grass slopes to the edge of the pond before the spacious, hip-roofed Long Island home of Nancy and Peter Kirwan-Taylor. They collaborated with New York designers Keith Irvine and Thomas Fleming, who created comfortable, intimate interiors. In response to the owners' desire to create a place where "you want to stay forever," outdoor "garden rooms" offer color and fragrance and an atmosphere of bonhomie.

"I ALWAYS SAID that if I ever had a place in the country I would want it to have the feeling of a good English country house," explains British-born Nancy Kirwan-Taylor, discussing the completed Long Island residence where she and her family escape the rigors of New York City life. "Comfort, pure embryonic comfort, is the whole point. The proof that such a home has succeeded is that when you are there, you feel as though you want to stay forever. And that's the way it has worked out."

How Mrs. Kirwan-Taylor arrived at this happy conclusion is a tale of active collaboration both within and without the family. Peter Kirwan-Taylor, whom his wife describes as "a bit of a Renaissance man—a financier, designer of the Lotus sports car, and very artistic generally," was the architect without portfolio. He designed the house, the exterior of



"I always said that if I had a place in the country, I'd want it to have the feeling of a good English country house."





ABOVE AND RIGHT: New England white pine beams in the Living Room create the "expansiveness of an open-raftered barn," while emitting a woodsy aroma. Capturing the warmth and feeling of "a good English country home" is a mixture of bright floral patterns—Cowtan & Tout handblocked chintz on the rolled-arm sofa; Brunschwig & Fils linen print on a sofa and chair, and diminutive cotton print on the Bielecky Brothers wicker furniture. Victoria and Albert Staffordshire figures are displayed behind the love seat. Chippendale-style chairs, English tables and a coco-fiber rug complete the décor. The lithograph above the sofa is by Adolph Gottlieb.

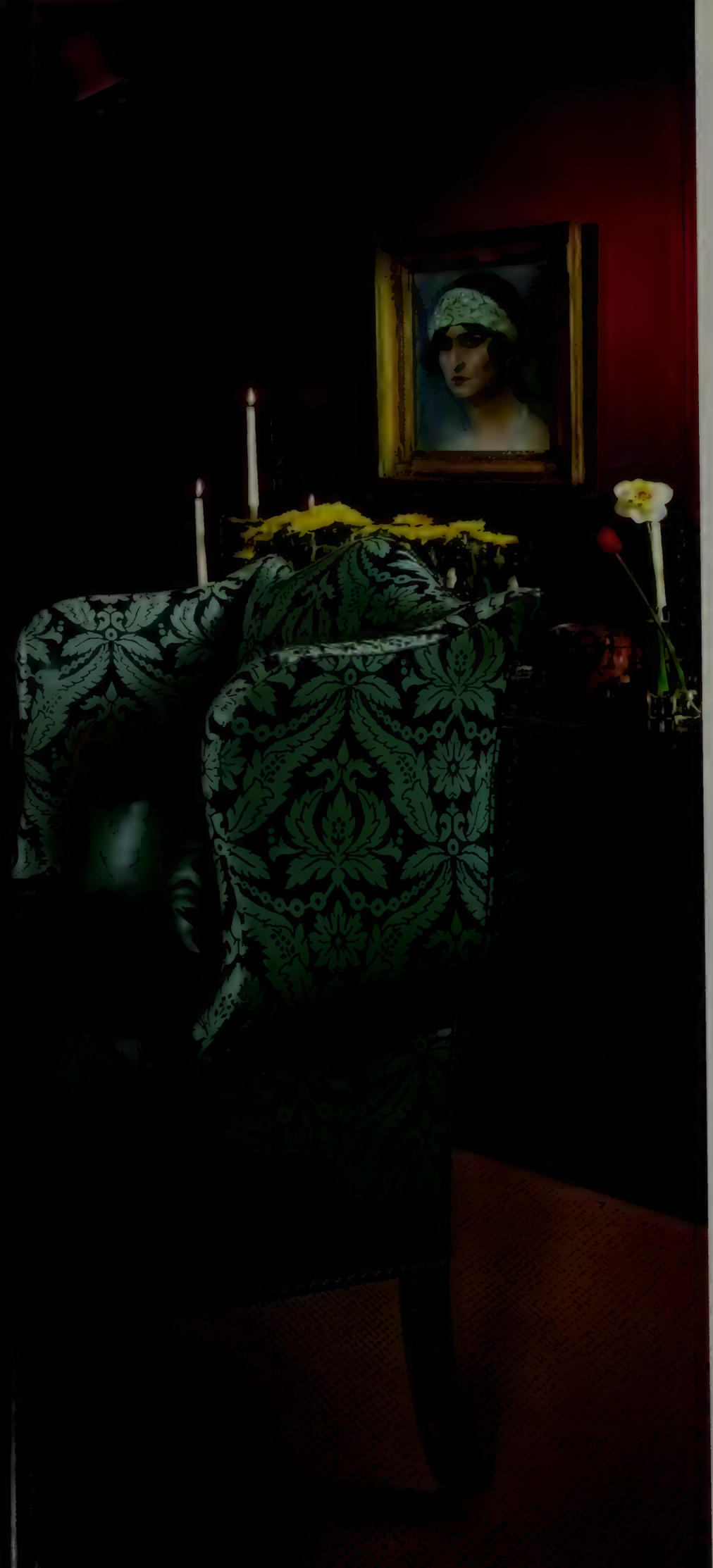
which resembles the traditional hip-roofed summer homes of the area, while the interior has the expansiveness of an open-raftered barn.

Nancy Kirwan-Taylor, an interior designer herself, had expected to do her own house. But when the time came, she was engrossed with another major family project and, as she says, "things were getting a little chaotic." Concerned that they might not be able to move in on schedule, and thinking that she would enjoy the process of collaboration, she called in her friends and professional colleagues Keith Irvine and Thomas Fleming. "Their approach is very similar to my own," she notes, "and Peter and I thought four heads might be better than two."

Within three or four months, the entire enterprise was completely planned, materials delivered, and the project completed down to the last chintz-covered pillow. Keith Irvine says achieving these soignée interiors on such a tight schedule "was possible only because the Kirwan-Taylors already had so much wonderful furniture, a great deal of it old family possessions. Some pieces had been stored when they moved from one New York apartment to another; other things were in storage in London. Mrs. Kirwan-Taylor had photographs and measurements of almost







everything, so we could map out the rooms before we had seen the actual pieces. Avid collectors, they also had a cache of interesting art and objects just waiting in the wings."

Tom Fleming recalls that everyone was comfortable with the notion of recycling some upholstered pieces exactly as they found them, another time-saving decision that turned out to have great aesthetic merit as well. He spotted a large sofa and a love seat in the Kirwan-Taylors' New York apartment. As they were still perfectly fresh looking, in a handsome handblocked chintz, he felt they provided just the right note around which to build the overall color scheme of the living room. Other pieces were then covered in large and small prints, which do not match, but work together cordially. As Mr. Fleming describes the firm's philosophy: "We like groups of furniture to look less than perfectly planned for one another. We aim at a spirit of movement, literally of things coming and going, of evolving, as distinguished from formal and static. In an assortment of chairs and tables and so on, we think it can be quite pleasing to include a piece that looks mildly out of place. Fabrics can be very effective in making that point; so can the period style or scale of a single piece."

Keith Irvine and Tom Fleming sought to give a distinctly different personality to each bedroom in the house. For the master bedroom, Mrs. Kirwan-Taylor wanted a romantic look—light, airy and gentle. A guest room, tucked under an angle of the roof, has the warmth of a country garret, with an antique trunk, old quilts and a vintage kerosene lamp.

Keith Irvine and Tom Fleming created a home that fulfills the owners' needs for a bit of nostalgia and provides a comfortable and informal place

In the Dining Room, a country table and Chippendale-style wing chairs, at an oblique angle to the fireplace, set the scene for intimate dining. Flame-stitch upholstery is by Old World Weavers; damask chintz from Brunschwig & Fils. The sisal rug is from Stark. Portrait of Mr. Kirwan-Taylor's grandmother is by C. R. Nevinson.



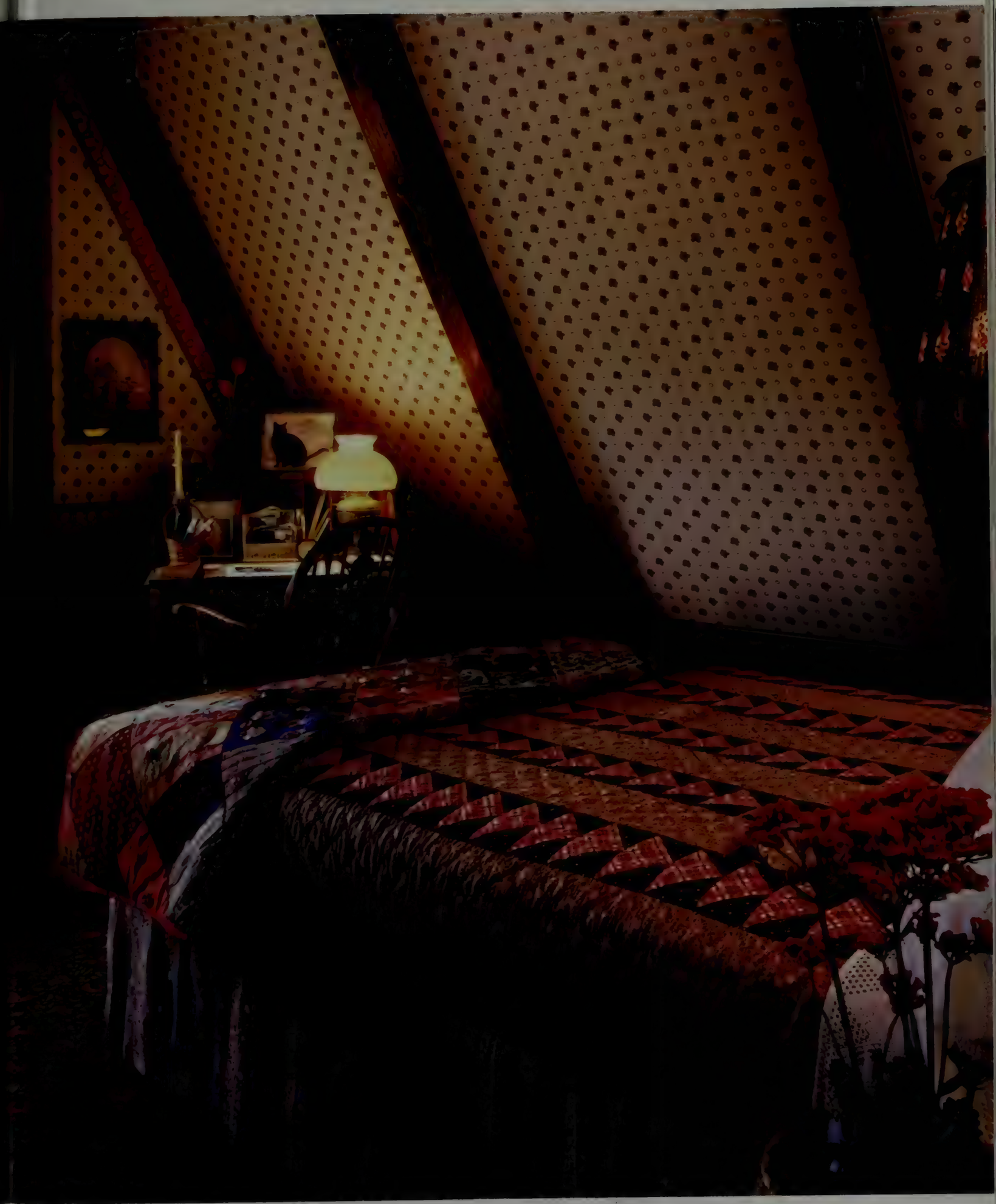




TOP: Checked gingham covers the walls of the sleeping alcove in a country French Guest Room, while a 19th-century American quilt repeats the hue of Boussac's toile de Jouy, used for the dust ruffle, slipper chair and draperies. ABOVE: Soft meadow haze extends beyond a flower garden. RIGHT: The spirit of a 19th-century French garret is recreated in another Guest Room with an interplay of small, floral prints and a pair of 19th-century American quilts. The rug is actually a 19th-century French lap robe. Wall lamp is by Hansen.

for the family and their friends. The interior is warm and cheerful, the atmosphere one of bonhomie. The landscape refreshes, providing opportunity for relaxing, strolling or peaceful contemplation. It's easy to understand why, whether in summer or winter, the Kirwan-Taylors "want to stay forever."□

—*Wendy Murphy*





Glamorous Context

New and Dramatic Counterpoint for a Florida Locale

INTERIOR DESIGN BY JAY SPECTRE, ASID
PHOTOGRAPHY BY MARY E. NICHOLS



Jay Spectre's design for a Florida apartment intentionally recalls the styling of an elegant ocean liner. ABOVE: In the Entrance Hall, inlaid bronze and steel strips in a solar ray pattern fan out toward a Chinese Manjusri figure and continue into the apartment. LEFT: Rounded forms dominate the Living Area. The vase is 19th-century Japanese, the pedestal planter Art Nouveau. Prominent design features include a lighting trough, and stainless-steel columns concealing housing controls. The rug, designed by Mr. Spectre, is from Edward Fields.

A CALCULATED sumptuousness is one of the more delicate feats an interior designer might attempt; it can so easily lapse into the overwrought or garish. Although Jay Spectre is too much of a professional to indulge himself beyond the yardstick of his own strictly imposed standards, he has clearly allowed himself slightly more than his usual license in his design for a luxurious and complex Florida apartment. It might even be said that he has pushed his sensibility toward a new limit in an attempt to define what we mean today by words such as *hedonism* and *escapism*.

"Actually, the word I would use to describe this assignment is *glamour*," says the designer. "Or is that a dated expression? Certainly some of the initial ingredients fit the image that it brings to mind. My clients are young,



ABOVE: The Living Room offers a contrast between soft fabrics and cool, sleek textures. The chairs are covered in Clarence House suede. A Japanese planter and charger repose on the table, and the carved-glass screen furthers an Oriental motif. OPPOSITE: The carpet design in the Dining Area was conceived to suggest Japanese garden tiles. Tables are of ebony and steel, and the round white pine inset is in turn inlaid with a steel and bronze emblem. FOLLOWING PAGES: An interplay of dark lacquered woods and light-colored fabrics and walls characterizes the Master Bedroom. The tinted mirror reinforces a generally metallic sheen.

sophisticated and successful, the site was fortuitous, and the construction standards of the building the best I've seen in Florida." The stage was therefore set for something of a tour de force, and Mr. Spectre has devised an unusually graphic and expressive context, keyed to natural elements specifically associated with Florida. The theme is laid down with unmistakable clarity at the immediate threshold of the apartment. A stylized setting sun of bronze inlaid in polished travertine glows in the floor of the entrance hall, and the striped rays fan out across the apartment to the surrounding terraces. This bold, challenging gesture sets the tone completely for what follows.

The designer acknowledges three main stylistic influences at work in this project: Art Déco, Oriental—specifically, Japanese and Chinese art—and a certain look associated with ocean liners. "I've always been fascinated with the nautical world, especially its more luxurious design aspects. Once again, glamour. The necessary imposition of some self-discipline was facilitated by seeing the whole apartment as a kind of supremely groomed and detailed pleasure craft, permanently moored, but still offering a dazzling azure view."

Material prodigality goes hand in hand with a thoughtful allocation of resources. For example, most of the service elements in the living spaces are concentrated in a single large architectural trough running across the ceiling, with a kind of thirties Moderne aplomb, and housing the air-conditioning, heating, lighting and stereo components. Mr. Spectre observes, "There's no point in going overboard with special effects and lavish materials unless you back up your approach with well-considered technical work," a reminder that the designer has a solid reputation for invisibly integrating with his décor state-of-the-art technology.

"In balance, I would say I'm satisfied with the outcome," says Jay Spectre, a man not given to overstatement. "Probably the most difficult thing to project in this kind of assignment is some sense of geographical location. After all, when your clients have homes in the northeastern United States, Lake Geneva and Brazil, as well as Florida, they might be forgiven for forgetting momentarily where they are. So first I wanted to infuse the apartment with the light and warmth of the setting and, second, make sure that this design would at least match their other residences in comfort and support." Mr. Spectre has succeeded impressively on both counts. □

—Peter Carlsen

A Gentle Setting for the Supernatural

An Author's Secluded Villa in Northern Italy

PHOTOGRAPHY BY OBERTO GILI

NOTHING OF the *Villa La Vaglientina* can be seen from the winding mountain road in Piedmont, in northern Italy. The driveway plunges through thick banks of trees, then comes a rousing welcome from leaping dogs, nightingales pipe from the elder trees, and the house appears, a respectfully restored Piedmont villa some three hundred years old.

This is the residence of the acclaimed Italian poet, novelist, playwright and musician Gian Piero Bona. Pastoral seclusion is a godsend to most authors, but in Signor Bona's case it is a necessity. He has dedicated much of his life to the study of the occult and the arcane. He also practices magic. The magic in question is "white," firmly rooted in valid mystical experience. For "black" magic and its bedevilments, Signor Bona has only a gentlemanly disdain.

Twenty years ago, when he was living rather unhappily in an apartment in Rome, Signor Bona consulted a famous clairvoyant in Paris. The crystal ball revealed a house. "You will find it on a hill," said the clairvoyant, "with a little stream at the foot." "It wasn't until years later, in 1969," says Signor Bona, "when I was bicycling in these hills, that I first saw the house—in ruins. But I knew it was mine and bought it immediately."

Built in the seventeenth century as a retreat for aging and infirm friars, with a cloister and chapel facing the façade, La Vaglientina was converted in the eighteenth century into a country villa for a noble Piedmont family. But between the time of their occupancy and Signor Bona's fortuitous discovery, the villa had degenerated into a derelict farmhouse.

"Few documents of the house's history survive," Signor Bona says, "but I found three significant dates during the work of restoration: 1684 is engraved on the bronze bell on the roof, 1739 on one of the chimney pots, and 1813 was scrawled on the cellar wall. This last date puzzled me. Then, during the first year I lived here, I was awakened one night by the sound of galloping horses in the yard. But no horses were there. Later, during a séance, I was told that officers of Napoleon's army had been billeted in the house in 1813. The house is certainly haunted. When I am alone I hear footsteps, doors opening and closing. But I'm never scared. The spirits watch over me."



From his father, also a man of letters, Gian Piero Bona inherited a vast library, which he has copiously enlarged, and the main rooms on the ground floor are dominated by books, rather than artworks. Their titles cover a wide range of subjects, including authoritative works dealing with magic, alchemy and the occult.

Alchemy is the subject of the ceiling design in Signor Bona's bedroom. "The painting is definitely not intended as decoration," he says emphatically. "It represents the forty-four symbols used by alchemists and derives from the writing of Albertus Magnus, published in the seventeenth century. It diagrams the progress of the soul as it rises from the lower state of consciousness to the most sublime. Remember, this was the true work of the alchemist. The transformation of base metals into gold was a mundane symbol to fool heretic-hounding inquisitors."

The villa contains an interesting variety of art. All the fresco work was commissioned from a local painter, Albesiano, who has spent his life decorating country churches in Piedmont. Most of the painting and sculpture portrays members of the Bona family, one of Turin's great families. Contemporary art enlivens the dining room, the best-lighted room in the house, where Michelango

OPPOSITE: When author Gian Piero Bona first saw the Villa La Vaglientina, he knew he must have it, for it had previously been described to him by a Parisian clairvoyant. Built in 1684, the villa once housed officers of Napoleon's army. Signor Bona says the hooves of their horses still sound through the haunted grounds. ABOVE: In a Library of otherwise real books, those in a cabinet appear by virtue of trompe l'oeil.

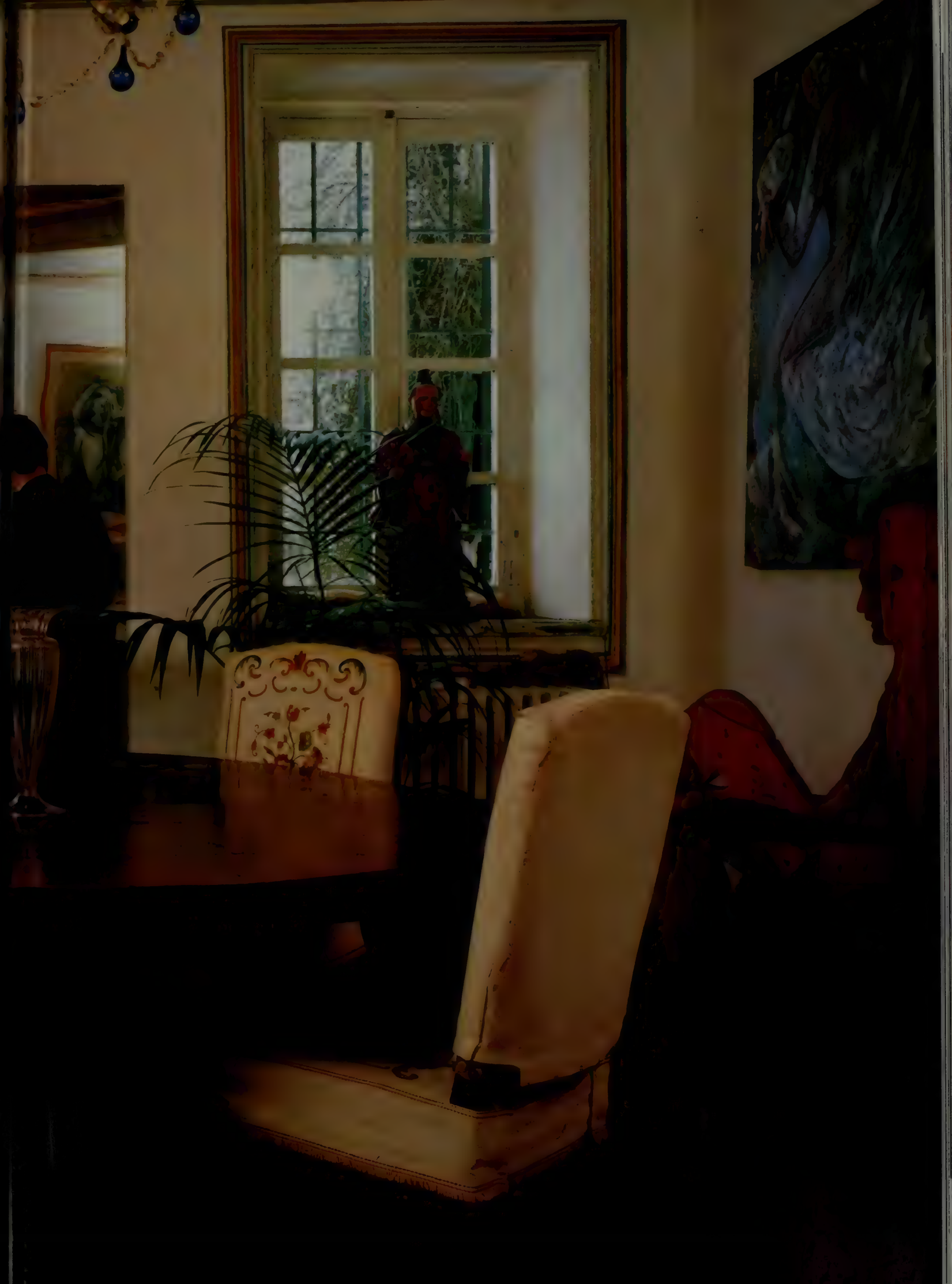

LETT. FRANCESE

"The house is certainly haunted. I hear footsteps, doors opening and closing. But I'm never scared."



OPPOSITE AND ABOVE: The eight thousand volumes in the Library reflect the wide-ranging tastes of Signor Bona, poet, novelist, playwright and musician. A practicing magician interested in mystical experiences, he possesses a number of works dealing with magic, alchemy and the occult, and has dedicated much of his life to the study of these subjects. Signor Bona is interested in contemporary art, and the portrait of Mao Tse-tung is by Andy Warhol. Most of the furniture, however, is antique, and the table supporting the Warhol is Louis XVI. The velvet-covered *dormeuse* is Louis XVI style, the armchair, Louis XVI. The 18th-century chandelier is from Murano. The two Piedmont *guéridons* are late 19th century, as are the vase lamps. Seventeenth-century woodwork bolsters the ceiling.







Pistoletto's life-size, lifelike mirror painting bewilders the visitor entering for the first time. It shares the room with Warhol, the Neo-Classicist Mariani, and Ceroli's wooden figure. But most of the canvasses are the work of a young painter from Vicenza, Pier Luigi Meneghello, for whom Signor Bona has converted the big upstairs granary into a splendid studio. After Meneghello's five years' work at La Vaglientina his abstract figures themselves seem to have undergone a spiritual transformation. "They are neophysical, both philosophical and concrete," Signor Bona explains, "and express man's relation to the natural world. All were inspired by the great Latin poem of Lucretius, *On the Nature of Things.*

"The spiritual influence of the house," he continues, "coincides with my own parapsychological experiences. At the age of twelve I was walking alone on a mountain when I suddenly found myself projected onto the other side of the woods. I was frightened, of course, but when these experiences recurred I became accustomed to the sensation of feeling my astral self separated from my body. From then on I came to see life differently, without fear.

"When I moved into this house, after some difficult years in Rome, my life and work became much easier. My books were less trouble to write, I produced more of them, and they won literary prizes. Once, during a séance in the study, we experimented by placing a sheet of carbon between two white pages for the medium to cover with automatic writing. Afterward, when we looked at the carbon copy, it was almost blank. Only *one* sentence had come through, quite clearly, in the very center of the page: 'The house is good; here you will always find protection.' " □

—*Adrian Cook*





PRECEDING PAGES: In a Dining Room dominated by contemporary art is a wood sculpture by Mario Ceroli; the painting above it is by Pier Luigi Meneghello. OPPOSITE: The focal point in the Dining Room, a trompe l'oeil mirror painting by Michelangelo Pistoletto, captures three contemporary Italian artists engaged in *Conversazione,* the title. Another intriguing aspect of this illusion is that viewers themselves seemingly become part of the group. ABOVE LEFT: The Guest Room ceiling is painted with clouds and birds. The divan and drop-leaf bureau are 19th-century Piedmont. ABOVE RIGHT: The attic has been converted into a Studio for painter Pier Luigi Meneghello.



Antiques: Renaissance Jewelry

Precious Adornments for the Nobility



OPPOSITE: *Pendant*, Hungarian, 1540–1550. Enamel, diamonds, emeralds and pearls; 7" long. Made for Emperor Charles V, a crowned eagle with wings outstretched grasps an orb and a sword in its claws. The eagle is suspended from chains joined to a cross. The Antique Porcelain Company, New York.

ABOVE: *Hair Ornament*, probably French, second half of 16th century. Enamel, gold, rubies and a pearl; 5½" long. This delicate accessory playfully depicts a woman's arm and hand emerging from a sleeve of gold. The hand holds a dangling bejeweled decoration. A. & M. Im obersteg-Bucher, St. Gallen, Switzerland.

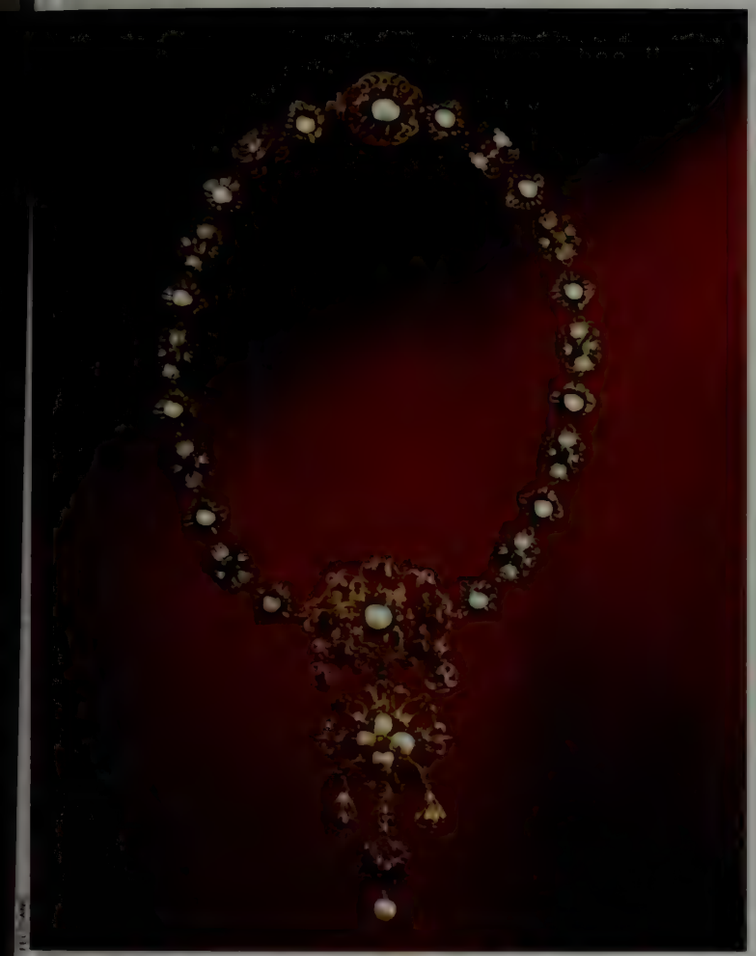
WHEN THE fifteenth-century Florentine master Sandro Botticelli painted his celebrated *Primavera*, he limited the draperies of the Three Graces—Verdure, Gladness and Splendor—to translucent veils and their own plaited golden tresses. Botticelli was aware that he could adorn these handmaidens of the goddess of love no better than with their own beauty. Yet he did add one detail: Trained first as a jeweler and a goldsmith, Botticelli could not resist using his paintbrush to endow the Graces with those treasures most esteemed by his age—ornaments of enameled gold, pearls and gemstones, the magnificent jewelry of the Renaissance court.

The Renaissance was an age of display. The royal houses of Tudor, Hapsburg and Valois vied to surpass the princes of the powerful Italian city-states on the battlefield, in the arts, and in the opulence of their courts. Pageantry, pomp and conspicuous objects of personal adornment were indispensable weapons in this rivalry, and the jeweler's art was given an almost unbounded impetus. As Petrarch so dryly remarks, the rulers of the period garbed themselves "like altars on festival days," and indeed, on state occasions, monarchs were often so burdened by great gemmed parures that they could move about only when assisted by courtiers. This was a time when the doge of Venice wore a jeweled headdress valued at 200,000 ducats; when Anne of Austria was wedded in a gown sewn with 92,000 pearls; and when Henry VIII could boast of a jewel house containing thousands of gems and a ruby collar "the lyke of which few men ever sawe."

More than an age of inspired excess, the Renaissance was one of passionate achievement, especially in the arts. Like Botticelli, many of the great Italian artists of the day—such men as della Robbia, Ghirlandaio, Brunelleschi and del Sarto—had been formed in the *botteghe* of the goldsmiths. In return, they enriched that profession with the fruit of their genius. Not only did they provide designs for jewelry, as did Dürer and Holbein in the north, but, by virtue of their comradeship and their example, they inspired the masters of the



Renaissance jewels are often triumphs of miniature sculpture, engraving, enamelwork and portraiture.





OPPOSITE: *Reliquary Cross*, Russian, 17th century. Gold, emeralds and pearls; 4½" high. Reliquary jewelry represented a large class of devotional adornment during the Renaissance. This cross bears engraved biblical imagery. A La Vieille Russie, New York.

ABOVE LEFT: *Necklace*, the center pendant German, the chain Hungarian, 17th century. Enamel, gold, rubies and pearls; 11" long. Mounted pearls and rubies complement the delicate filigree and enamelwork of this pendant. A La Vieille Russie, New York.

ABOVE: *Pendant of Orpheus*, Italian, 16th century. Enamel, gold, diamonds, emeralds and a ruby; 3¼" long. The greatest of mortal musicians is seated beneath a tree displaying diamond-studded fruit, flowers and birds. The Antique Porcelain Company, New York.

jeweler's trade to strive for the greatness of high art. Not regarded as mere ornaments, Renaissance jewels are consequently often triumphs of miniature sculpture, engraving, enamelwork and portraiture.

The revival of classical motifs in Renaissance painting was paralleled by the jewelry of the day. Venturesome artists had explored such ancient ruins as Nero's Golden House on the Esquiline, and Roman satyrs, putti and cornucopiae took their places on the jeweled ornaments of European rulers. These gems also bore the imprint of Islam, as the Oriental arabesque, already common to the Hispano-Moresque tradition, was popularized by Venetian traders bearing cargoes of damascened brass from the East. Final inspiration was provided by Spanish treasure galleons laden with the wealth of the Americas. Powerful ornaments formed of beaten gold or great emeralds, and worked in the rich iconography of the Aztec and the Inca, brought exotic birds, lizards, winged sea monsters and feathered warriors into the vocabulary of European jewelers.

These influences made the jewelry of the Renaissance fantastic in its variety. Huge baroque pearls were mounted to suggest fabulous beasts, mermaids and seductive Olympian goddesses. Pendants were garlanded by enameled gillyflowers or set with the interlocked initials of lovers. Henry VIII possessed scores of the latter, and subjected royal jewelers to no little frustration by his continual demands that they be reset with the

Ornaments of beaten gold or great emeralds brought exotic imagery within the vocabulary of European jewelers.



FELICIANO



PRUDENCE CUMING

ABOVE: *Demiparure*, Spanish, 16th century. Enamel, gold, emeralds and diamonds; 6¾" long. This matched set consists of a corsage jewel and a pair of earrings. The gold openwork is set with emeralds and diamonds. The Antique Porcelain Company, New York.

ABOVE RIGHT: *Pendant*, German, circa 1590. Enamel, gold, rubies and pearls; 4" long. Typical of the Renaissance period, this pendant uses precious stones, colored enamel and a bird form with a curiously shaped pearl as the body. S. J. Phillips, London.

OPPOSITE: *Necklace*, Spanish, 16th century. Enamel, gold and topaz; 17¼" long. Spanish jewelry was known for rich embellishment and large scale. Here, brilliant square-cut topaz and religious symbols typify the fashion. Blumka Gallery, New York.

monogram of his wife of the moment. Functional as well as ornamental purposes were served by gilded pomander beads filled with ambergris to ward off unpleasant odors, and by jeweled fur pieces known as *zibellini*, which guarded against the cold. These fashionable wraps were fitted with magnificent animal heads of gold or rock crystal and set with cabochon ruby eyes.

Equally sought after were pearls to be worn with the sumptuous brocades of the time. Mary, Queen of Scots, owned the legendary pearl necklace first given by Pope Clement VII to Catherine de Médicis. These were long coveted by Elizabeth I, who hastened to acquire them at Mary's death. Such rivalry was not unknown in France. Brantôme relates that when François I ended his liaison with Mme de Châteaubriand, he demanded that jewels he had given her be turned over to his new favorite, the duchesse d'Etampes. In response, Mme de Châteaubriand made a gesture that was royal in its presumption: She had the jewelry melted down and returned to the king as an ingot of gold.

Five hundred years ago, in an epistle to Paul of Middleburg, the Italian humanist Marsilio Ficino described the Renaissance as a golden age that restored light and inspiration to the arts. In richness of invention and sheer virtuosity, the jewels of the Renaissance meet any standard of genius and provide a legacy worthy of the age that gave them birth. □

—John A. Cuadrado


BIBLIOTECA NACIONAL

Northern European Influence

A San Francisco Designer's Collections Placed in a New Milieu

INTERIOR DESIGN BY ANTHONY HAIL
PHOTOGRAPHY BY RUSSELL MACMASTERS

ONE SHORT BLOCK ON San Francisco's Russian Hill contrasts with the staggering slopes and sweeping vistas that mark this city by the bay. The street is level. Its houses, many of which were built in the nineteeth century, are fronted by trees and courtyard gardens. Interior designer Anthony Hail had long been attracted by the classic lines of one of these homes, and when it became available, he purchased it. "The façade reminds me of townhouses in northern Europe, where I grew up," says the designer. "In renovating the structure, I wanted to maintain the feeling of a north European pavilion, with sun pouring in and the colors very light and cheerful."

The residence was built between 1860 and 1870, in the Victorian style. In 1911, Julia Morgan, architect of Hearst Castle, remodeled it, adding a new front wing that includes the present living room, and the façade that first attracted Mr. Hail. Nothing remains of the Victorian exterior.

Anthony Hail renovated the home over a period of two and a half years, creating large rooms from many small ones and expanding doorways and windows to infuse dreary areas with light. He relocated doorways on the second story to provide a clear







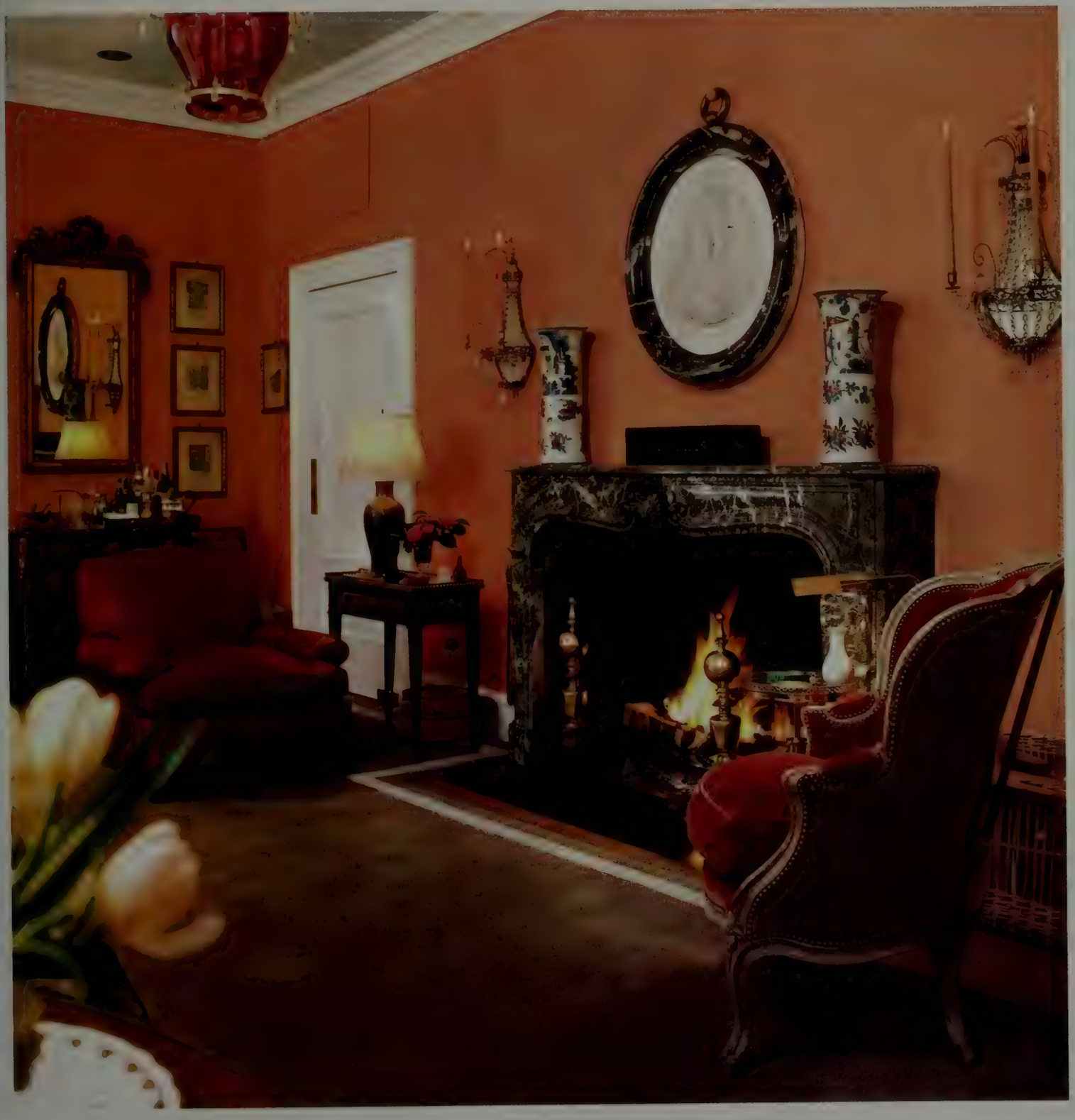


The light quality and colors of north European pavilions brighten the San Francisco home of interior designer Anthony Hail and his business partner, Charles Posey. The house consists of shared spaces, and private living areas for each resident on separate floors. ABOVE RIGHT: In 1911, architect Julia Morgan added the classic façade to the late-1800s house. FAR RIGHT: The Living Room plan incorporates the designer's collections of antiques and architectural drawings. RIGHT: In the Living Room, a table shows the influence of southern Sung design. The drawing is by Clouet.



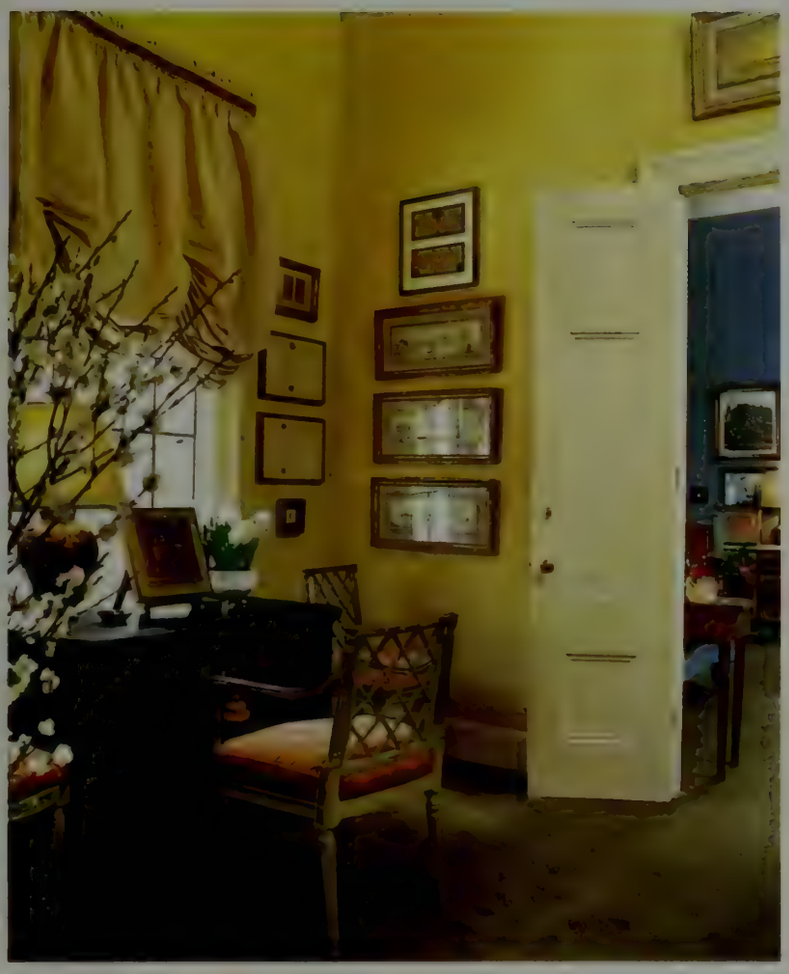


"I finally decided, if I like color so much in other homes, why don't I try it in my own?"



Mr. Posey's Sitting Room, downstairs, doubles as a dining room for both residents. "An area used solely for dining is boring and a waste of space," Mr. Hail feels. OPPOSITE: The strong background color—a departure for the designer in his own home—and festooned silk shades add to the inviting mood. The japanned chinoiserie clock is 18th-century English. Stemware is by Baccarat. ABOVE: Fond of mixing styles, Mr. Hail elaborated the setting with an 18th-century French marble mantel, Swedish sconces, circa 1800, and a Russian chandelier. Carefully chosen upholstery materials include Danish glove leather and Italian silk velvet. The marble relief medallion portrays Louis XIV.







vista from one end of the floor to the other. The designer divided the house, which he owns with his business partner, Charles Posey, into two private living areas, on separate floors. The partners use some rooms in common, including the living room and library. "The arrangement brings to mind European households in which generations of a family share the total space and maintain private rooms as well," says Mr. Hail.

"There were structural obstacles I had to work around, including several immovable walls and chimneys, but I didn't mind that. It's more fun to work around obstacles than to sit down to an open board. The architectural firm of Walker & Moody did much of the layout and detail work. We saved every old door and scrap, restored them and put them back up, though often in a new location."

In his previous residences, Mr. Hail emphasized beige for interior backgrounds. Here he adapted a broader palette. "I used to think I would be happiest coming home to a beige house after working all day with color for my clients," he says. "But I finally decided that, if I like color so much in other homes, why don't I try it in my own?"

The designer studied architecture in college and is particularly fascinated with historical buildings. Thus, he was tempted to apply period ornamentation to his San Francisco home—elaborate cornices, bookcases and paneling. "But I chose to keep it understated and let the house speak for itself," he says. "I didn't want to 'Frenchify' the interior, or bring to mind any particular period. The detailing is very subtle. For example, the double doors opening off each

FAR LEFT: By aligning doorways on the second floor, Mr. Hail created a vista and a free flow of movement from the Living Room to the opposite end of the house. Painters from Holland treated the doors with eighteen coats of lacquer and varnish. ABOVE LEFT: In the Study adjoining the living room, drawings of St. Petersburg are grouped with framed letters signed by Peter the Great and Louis XV. The terra-cotta plaque is 17th century. LEFT: Recollections of a Danish house inspired the cool color of a Guest Room.

room are covered with eighteen coats of lacquer, like a piano. The panels on each door are differentiated by high gloss, semigloss and matte finishes. It's a Scandinavian method and was done by craftsmen from Holland."

Mr. Hail brought from his former apartment his extensive collections of antique furniture, leather-bound books, architectural drawings, and icons, adapting them skillfully to the much larger spaces. "And then I purchased twice as many more pieces," he says. "I really like to mix English, French, Scandinavian and Russian designs, and there are enough rooms here to do that successfully. After years of collecting sixteenth- and seventeenth-century rugs, I finally have places to use them."

The partners enjoy meals and entertain guests in the downstairs room that also serves as Mr. Posey's sitting room. "An area used solely for dining is boring and a waste of space," Mr. Hail explains. "I love to entertain here. We have a dinner party every week and the arrangement works very well—cocktails in the living room, then downstairs for dinner in the smaller sitting room. After dining, guests wander all through the house, as they would in a pavilion. The layout invites it, an aspect I particularly love about the design."

The traditional beauty of Anthony Hail's San Francisco home at once reflects the tastes of today, recalls those of the era in which the house was built, and captures the spirit of the designer's boyhood in Europe. Remembering the distinguished architect who first transformed the home, Mr. Hail comments, "I think Julia Morgan would be pleased."□

—Cameron Curtis McKinley







ABOVE RIGHT: Striped silk unifies Mr. Hail's Bedroom. The designer often uses a screen, as here, to break the space. The desk is Russian, circa 1785. RIGHT: In Mr. Hail's Bedroom, gilded Regency chairs form part of a symmetrical arrangement. FAR RIGHT: Textures animate Mr. Posey's Bedroom. Art Déco cut velvet covers a lounge chair. Antique banners are from a collection of Tunisian and Moroccan textiles. Detailing was kept simple to "let the house speak for itself," says Mr. Hail. The drawing is by Pavel Tchelitchew.





The Collectors: Stage for Contemporary Art

Mr. and Mrs. Richard B. Black in Wyoming

INTERIOR DESIGN BY NADA ANDRIC ARCHITECTURE BY BRUCE HAWTIN, AIA
PHOTOGRAPHY BY MARY E. NICHOLS

THE HOUSE SITS ALONE in fields of sage, silhouetted against the northern Rocky Mountain peaks. It is a distinctive structure of harmoniously joined circular forms, filled, as Marlies Black says, with "the most contemporary contemporary art." No conflict exists between the dramatic vistas framed by each window and the very demanding, aggressive artworks Mr. and Mrs. Richard B. Black have chosen for this mountain retreat. As Richard Black points out, "The strong impressions of nature and art are complementary. Each has its own place and lives up to our expectations in its own way." A skilled mountain climber and astronomer, as well as a busy executive, Mr. Black clearly respects the powers of nature and art. He talks about how compelling and exciting the harmony between the two can be, in the right setting.

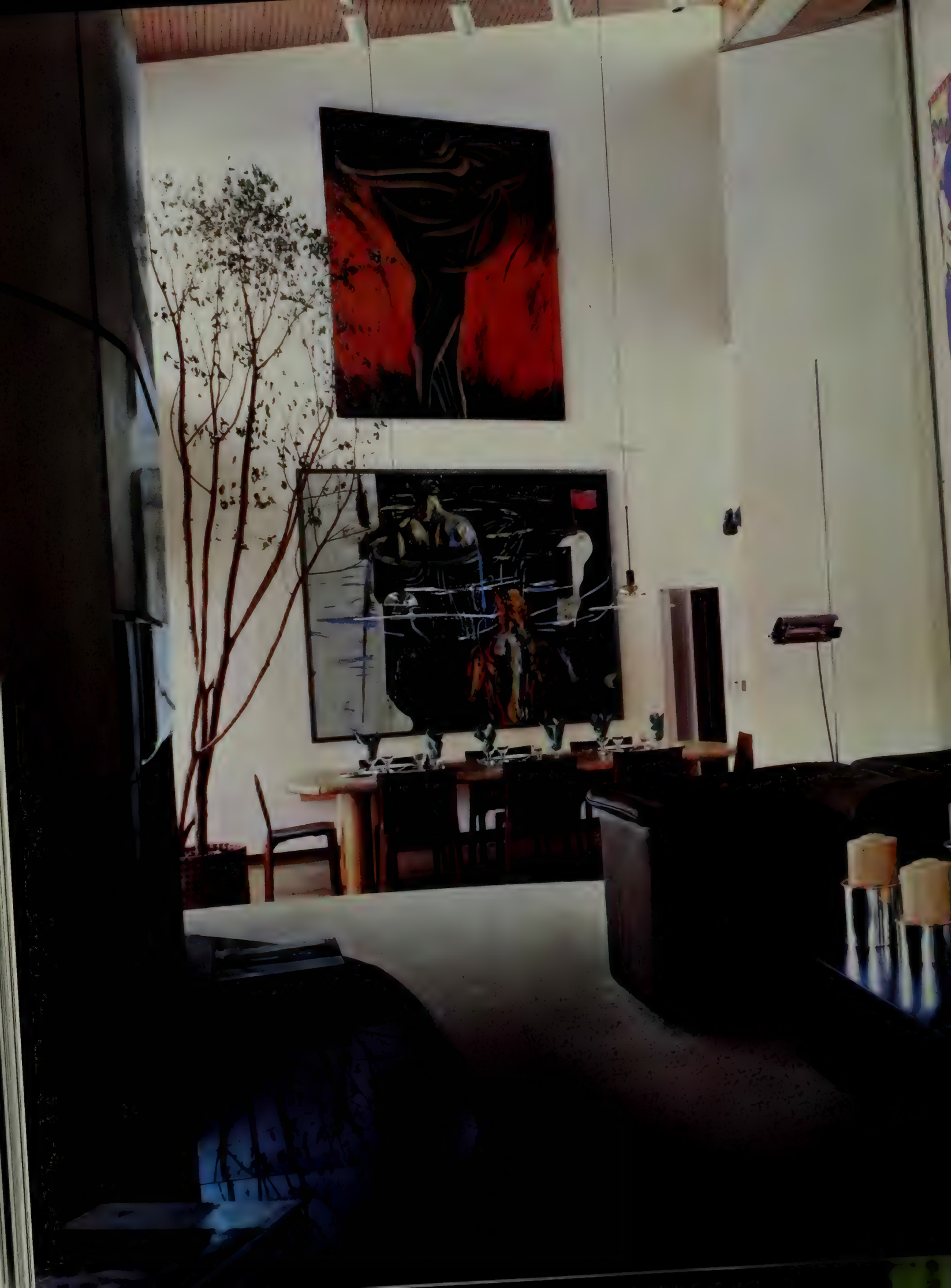
The Blacks' varied collections—not including works on loan to museums and special exhibitions—are installed in their four residences. They encompass, as Mrs. Black says, "the more rational, disciplined abstractions" by artists such as Cy Twombly, Morris



The Wyoming Rockies form a harmonious backdrop for the adventurous collection of contemporary art assembled in Mr. and Mrs. Richard B. Black's mountain home with interiors by Nada Andric. OPPOSITE: A rooftop observatory and slanting solar collectors reflect the owners' high regard for natural phenomena. ABOVE: In the Entrance Gallery are a lacquered cast-aluminum sculpture by Robert Longo, a wooden fish, and paintings by David True (right) and David Salle. Ceiling strips are lacquered in a warm hue to evoke the sun.

Louis and Walter De Maria—from Mr. Black's early collecting years, and the neo-Expressionist works that are the focus of their current interest.

Marlies and Richard Black travel widely and often plan business itineraries that allow for special side trips to favorite galleries or important art fairs and exhibits, such as last year's *Documenta* in Kassel, Germany. Both were collectors before their recent marriage and together they have spent many hours searching for new acquisitions. Richard Black once guided the Maremont corporate collections and considers the great Chicago collector Arnold Maremont his mentor. Yet he graciously maintains, "My wife is the expert. Our marriage focused my interest. It has





"The terms used – Decorative Art, Pattern Painting, New Wave or neo-Expressionist – are not important. It's simply lasting quality that counts."
— Marlies Black



been enriching and enlightening."

There is no question, however, that the paintings are mutual selections, and the Blacks enjoy the fact that their tastes are so similar. Whenever they visit an exhibit, they inevitably feel attracted to the same piece. On one occasion Mr. Black arrived in Zurich a few days prior to the formal opening of an exhibition of paintings

PRECEDING PAGES: The proportions of the circular Living Room, and the dining room beyond, complement the large scale of contemporary paintings—an acrylic on cotton, with trim, by Robert Kushner; *Flaming Colossus*, by Jedd Garet; and *The Bathers*, a Julian Schnabel oil and fur on velvet, 1980. Leather-upholstered seating is from Stendig; floor lamps from Campaniello Imports. The table, of glass and ebonized wood, and the dining room chairs and hanging lamps are from Atelier International, Ltd. ABOVE: A Kim MacConnel mixed-media cloth collage curves with the wall between the Entrance Gallery and the living room. OPPOSITE: The Dining Room, living room and adjoining library compose a continuous neutral background for artworks. *Big Ferris Wheel* (left), by Joe Zucker, is acrylic and cotton on canvas; *Stargazing with Helen in the Spring*, by Rodney Ripps, oil and waxed cloth on wood. The small bronze is by Martin Silverman. Dominating the center of the space, a massive oval element sheathed in beech panels, with a cantilevered hearth of polished granite, houses a double fireplace and two wood boxes. Wedgwood dinnerware is from Tiffany & Co.





by Joe Zucker and liked one work so much that he asked to have it placed on reserve. Two days later Mrs. Black joined her husband. He took her to the exhibition and asked, "Which one would you like?" She made her choice, and was told apologetically that the work was being held for another collector—Mr. Black, of course.

Their research and continual exposure to art have placed Marlies and Richard Black in the admirable position of being knowledgeable about the newest painting, though, as Mrs. Black notes, "the terms used to describe it—Decorative Art, Pattern Painting, New Wave or neo-Expressionist—are not important. It's simply lasting quality that counts." They had the foresight to purchase works by Julian Schnabel, David Salle, Kim MacConnel, Jedd Garet, Robert Kushner, Robert Zakanitch, Rodney Ripps and many other artists, long before their names filled the pages of current art magazines.

Nada Andric, of Interiors Incorporated, created a setting that beautifully accommodates these forceful works of art, and the collectors







ABOVE: A view from the Upper Gallery exemplifies Mr. Black's belief that "the strong impressions of nature and art are complementary." In the living room below, chairs from Stendig are covered in Boris Kroll wool; poufs in wool from Gretchen Bellinger. TOP RIGHT: A Valerie Jaudon painting provides a focus in the Master Bedroom. Carpeting here and throughout the house is from Edward Fields. ABOVE RIGHT: Nada Andric warmed the Spa and Exercise Room with ceiling designs of wood strips and canvas. The wall light is from Atelier International Lighting.

delight in sharing the success of the project with her. She says, "My job was to create a neutral space subordinate to the natural environment. The house—urbane and refined—has a forward-looking feeling very appropriate to the collection, and reflects the collectors' way of living. They call the house *Rivendell*, from Tolkien's *The Hobbit* and *The Fellowship of the Ring*, where Elrond's house is described as 'perfect, whether you liked food or sleep or work, or story-telling or singing, or just sitting and thinking best, or a pleasant mixture of them all.' " Marlies and Richard Black would no doubt go on to say that their paintings are the primary ingredient in that "pleasant mixture." □

—Constance W. Glenn

Gardens: Subtropical Oasis

Exotic Plantings on the Wind-lashed Coast of Normandy

PHOTOGRAPHY BY PASCAL HINOUS





POETS AND NOVELISTS have long sung the praises of the Cotentin, the emerald green peninsula in Normandy that points like a finger to the west and plunges into the English Channel. Nicole and Eric Pellerin were born in this region and settled near Vauville about thirty-five years ago, when they inherited a Medieval château that had been in the family since 1890. Surrounding it were ten acres of land, which they soon started to cultivate, transforming orchards and fields into a most unusual subtropical garden.

Today the beauty of the stone ramparts and slate roofs of the austere but noble château harmonize with the floral profusion and the deep green of the trees the Pellerins have planted. From the windows of their ancient dwelling the sea is visible, a wide open bay facing west, and birds fly above, singly and in formation.

"When we began our garden, no one understood what we had in

Warm Gulf Stream currents have abetted Nicole and Eric Pellerin's creation of a seeming paradox: an unexpected garden of exotic subtropical plants on the Cotentin Peninsula, in Normandy. OPPOSITE ABOVE: Low stone walls and vegetal barriers surrounding the Château de Vauville block the harsh winds of the nearby English Channel. The sheltered enclaves enable fragile plantings—many from the southern hemisphere—to flourish. ABOVE: Palmlike dracaenas form a windbreak near the château. About them are lilies-of-the-Nile, yuccas and dill. OPPOSITE: Eschewing more formal traditions, the garden was conceived to harmonize with the slate-roofed château, which was built in the 11th century and remodeled 400 years later.



mind," says Eric Pellerin, "not our friends, not even our family. As for the neighbors, they were frankly outraged. 'You should leave a little plot of ground like yours to the apple trees, to the cattle,' they told us." But the Pellerins had a different vision. Like most original undertakings, their plan embraced a central theme: to fuse reality with imagination. "Our purpose was to create a dream, without going counter to nature.

"We are the beneficiaries of a true microclimate with many natural advantages," M. Pellerin explains. The channel, filled with bristling reefs, surrounds the Cotentin Peninsula on three sides, and the Gulf Stream bathes its coasts with warm waters. Rainfall and sunshine are abundant. During the winter, freezing temperatures are rare, even in the coldest months, and the summers are gentle. Low hills impede the north winds, and the violent westerly winds, meeting the warm waters, produce soft mists.

The property, too, offered advantages: An ancient wall encircling the demesne, and small hills, created when the château's moat was excavated, help form a barrier to the harsh winds. "We used the framework, its structures and reliefs," says Nicole Pellerin, "and we deliberately created a natural garden suited to the architecture of the château and to the surrounding countryside."

"We wanted evergreens, trees and shrubs that would constitute a kind

of fixed décor, a base of green that would change with the seasons," her husband adds. "When we started our work, we planted New Zealand flax, bamboo and sea holly to block the gusts from the open sea. We also established thick hedges of exotic plants to create sheltered spots where the more delicate varieties would be able to survive. Our garden consists of 'populations,' quantities of certain plants, some of which happen to be quite rare. The existence of these



OPPOSITE: Bamboo, dracaena and eucalyptus trees seclude an area of the garden featuring a small pool once used as a watering trough for livestock. ABOVE: A peaceful stream screened by Monterey cypresses not only serves to irrigate the property, but offers refuge to friendly ducks. LEFT: The sword-shaped leaves of New Zealand flax afford protection to a bed of lilies-of-the-Nile and red-hot pokers.



populations affords greater interest than isolated examples would."

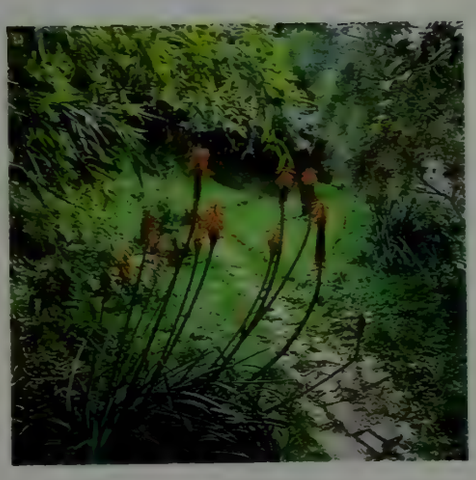
Organized into islets, floral oases and vegetal barriers, the relatively small garden gives the impression of a large domain. Within this cloistered setting there are more than three hundred different varieties of trees, shrubs and flowers, many of them from South Africa, New Zealand, Australia, Madeira, the Canary Islands and South America. The fragrant flower garden is a glory of color set against a background of exotic windbreaks. Completely unexpected under the changeable skies of the Cotentin are the many varieties of mimosa that bloom lavishly throughout the summer and winter alike.

A single greenhouse adequately protects the daturas and bird-of-paradise plants during the coldest months. But others, large and small, thrive unsheltered throughout the year. The Pellerins themselves winter in Paris or in the south of France. "When we are at Vauville, we both work in the garden for six or seven hours a day," says Mme Pellerin. "We personally tend the plants, flowers and shrubs. It would be impossible, or very unlikely, to find in this region a specialist who would know how to care for our plants. However, since it is too much for us to do alone, we have a local gardener and his assistant. This enables us to devote our energies to the essentials."

Thanks to the climate, the soil, and

the loving care of the Pellerins, who tirelessly sow, snip, prune, and propagate by cuttings, the plantings at Vauville grow luxuriantly. Within this labyrinthine subtropical garden, the plant is undisputed queen; its charm and unusual splendor totally obscure the artifice of the gardener. Supreme recompense: Art and nature seem to have joined forces, and the human contribution is unobtrusive, yet generously rewarded. □

—René Tavernier



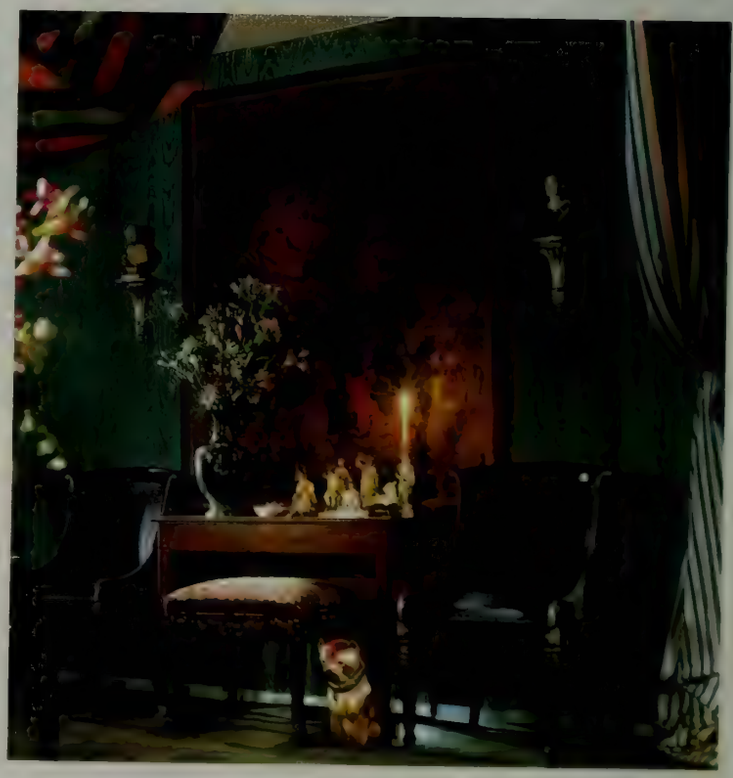
OPPOSITE: An unstudied mix of shapes and colors lends characteristic freedom of form to a garden spot ablaze with lilies-of-the-Nile, ice plants and red-hot pokers. ABOVE: A grove of dracaenas enhances the effect of a tropical paradise at Vauville. LEFT: Red-hot pokers inject flamelike color into the dominant verdure of the garden. The prevalence of green reflects the Pellerins' desire for a "fixed décor," unaffected by seasonal changes.

ARCHITECTURAL DIGEST VISITS:

Theoni V. Aldredge

INTERIOR DESIGN BY FRANK PETER LOVASCIO
PHOTOGRAPHY BY PETER VITALE





"THEATRICAL, BUT NOT melodramatic," says interior designer Frank Peter LoVascio of the Manhattan pied-à-terre he has completed for Theoni V. Aldredge and her husband, actor Tom Aldredge. The description might also serve as a quick sketch of the noted costume designer's personality. An intense woman who is involved absolutely with the New York theater, but who also designs for films and for the dance, Mrs. Aldredge says, "I think a wise designer is always aware of his or her limitations. I know I am. I could no more design a living space than Frank could put together a dress. I like living well and comfortably, but my husband and I would probably be sitting on crates if Frank hadn't come into our lives and started organizing the way we live. The way I understand interior design, as opposed to making clothes for an actor, is that in the theater you're designing something that is camouflage—you're helping the actor turn himself into somebody else—whereas in an interior you're helping the residents become themselves. I think that's really difficult."

For Theoni Aldredge, who holds the record—six—for the number of plays with costumes by the same designer to run simultaneously on Broadway, "the most radical innovation here was color. This apartment is largely green—dark tones of green, at that. Being Greek-born, I had always imagined myself in wonderfully light rooms, all blue and white. Now here I am in something that bears more than a passing resemblance to a Victorian parlor. And I love it." She continues: "Frank and I started with the idea of color. When I'm working for Michael Bennett on a new play, I usually start with a color plot, a 'story' in terms of tonal values, and we go on from there. I approached this apartment in much the same fashion. I told Frank that these four

TOP: Theoni V. Aldredge works on costume sketches in her one-room Manhattan pied-à-terre. OPPOSITE: In the Foyer, a 19th-century English bamboo étagère from Kentshire Galleries displays mementos symbolizing the costume designer's illustrious career: a satin top hat from *A Chorus Line*, a glass ball from *Ballroom*, an antique book from *Annie*, and a small clown figure from *Barnum*. The antique handbag is a gift from actress Julie Harris. ABOVE: Interior designer Frank LoVascio used draperies to divide the foyer from the Living Room, where a collection of 19th-century Staffordshire figures are arranged. The tapestry is 16th-century French, the chairs are Regency


DREAMGIRLS
WOMAN OF THE YEAR







PREVIOUS PAGES: Deep-toned chintz and candlelight promote a Victorian mood in the Living Room. Furniture adroitly placed on the diagonal successfully alters what Mrs. Aldredge says was "a bowling alley of a room," and a bold striped fabric visually heightens the ceiling. Moiré wall fabric and cotton undercurtain fabric are from Lee Jofa. ABOVE: A sophisticated Living Room arrangement camouflages the flexibility of a sofa that converts to a bed. Artworks are 17th-, 18th- and 19th-century drawings and engravings. OPPOSITE: In the Dining Area, elaborately swagged draperies, illuminated by a turn-of-the-century English basket-style chandelier, reinforce the period setting. A French doll's jacket, circa 1890, is silhouetted against the window.



"I stipulated that this apartment should be a completely private world, an escape hatch for me."
— Theoni V. Aldredge

walls were his 'plot,' and then we just went ahead. Also, I stipulated that this apartment should be a completely private world, an escape hatch for me. I didn't even want to entertain here. I entertain actors all day, so at night I want a sanctuary, where I can rest, think, and prepare for the next day. When I want social life, my husband and I invite friends to the country." The couple's main residence is a large eighteenth-century farmhouse in Dutchess County, New York. "Out there, life assumes a different dimension. For one thing, there is more space. And since Frank, who is also working on that house, has promised it to me, at last I will have a Greek room, in blue and white."

There were a number of logistical problems that beset Theoni Aldredge and her designer. "Probably the most difficult one," Mr. LoVascio recalls, "was the matter of time—having only three weeks to find the space and make the basic decisions." And Mrs. Aldredge adds, "Discovering that the space I leased was different from the one I'd been shown by the agent—and had a wall right across the center—was no help, either." Nevertheless, in the short space of three months, they were able to create a remarkably convincing setting.

Like many people involved in the theater, Mrs. Aldredge is restless, often traveling, and not content to live in one residence for more than a few years. "I have a nasty habit of wanting to move as soon as I've settled down anyplace," she says, "which is why I don't care passionately about possessions. Oh, I like what I call 'relics,' things people have given me"—such as the silver box given to her by director Michael Bennett on the opening night of *Dreamgirls*. "But on the whole, I really don't mind if I spill something on a table, or if a chair breaks. Furniture can be replaced. I'm much more intent on cultivating close friends and generally paying attention to the intangibles of life."

Theoni Aldredge has clear views on how and with whom she likes to work. "Ironically, perhaps, given the reputation theater people have for being gregarious, I'm a very private person. I like working quietly on preliminary sketches for a show—and that's when I appreciate this apartment the most. Later, at the office, one of my three assistants—who are often working on different productions—may take over.

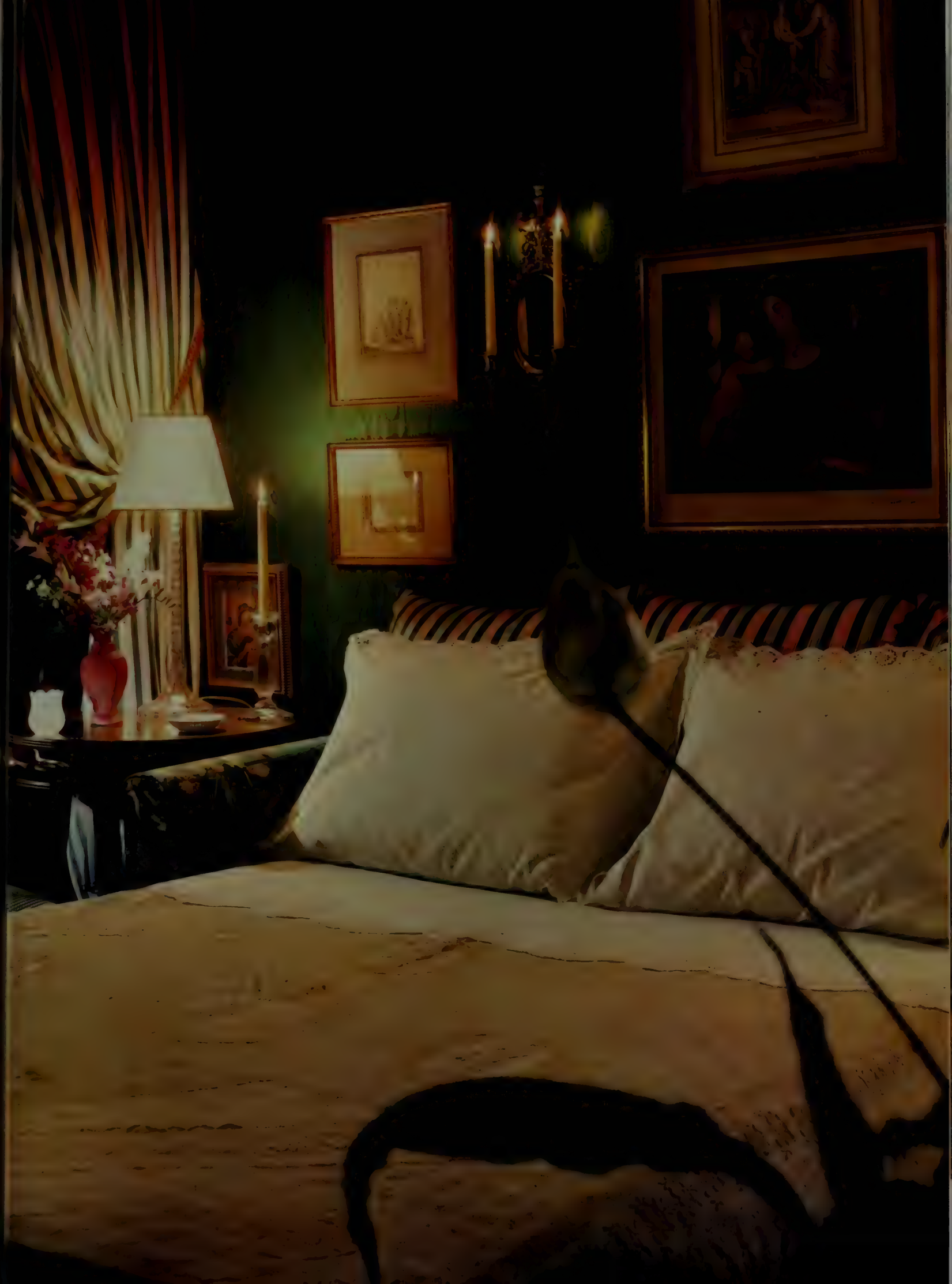
"I like to work with someone who understands what I'm trying to do, and vice versa. In the theater, when I'm working with Michael Bennett or Joseph Papp, it feels wonderful. We're on the same wavelength; things move quickly. And when it comes to designing the interiors of my home, Frank seems to have that same kind of rapport with me," she explains.

Inevitably, Theoni Aldredge draws a parallel between the interior designer's art and her own creativity. "The first thing I look for in a designer, no matter what his or her specialty, is a respect for other people's talents. I get furious when an actor tells me, 'Oh, but I never wear pink.' So I knew enough to keep out of those areas of design that clearly were Frank's province. I'm fascinated with the way he layers a space, and the ease with which he turned what was actually a bowling alley of a room into a complex little universe full of references—historic and decorative—to the world outside. Where I was able to contribute," she recalls, " was in the rather involved drapery throughout the apartment. 'You want more ruffles?' I'd ask, and pretty soon we'd have another layer."

Frank LoVascio observes that it is particularly in the realm of fabrics that Mrs. Aldredge shines when it comes to collaborating on an interior design. "I'd no sooner say, 'What about beige lace, instead of white?' than the kettle would be on—Theoni would be boiling water for tea to dye the lace! The process of working with her is a lot of fun." Theoni Aldredge herself asserts, "The theater is a collaborative effort. I'm used to my ego bumping up against those of a lot of other people. Once Frank and I saw eye to eye on the basic ambience of the space, it was relatively easy. Compared to the experience of designing a play, designing this apartment was something I almost breezed through." □

—Peter Carlsen

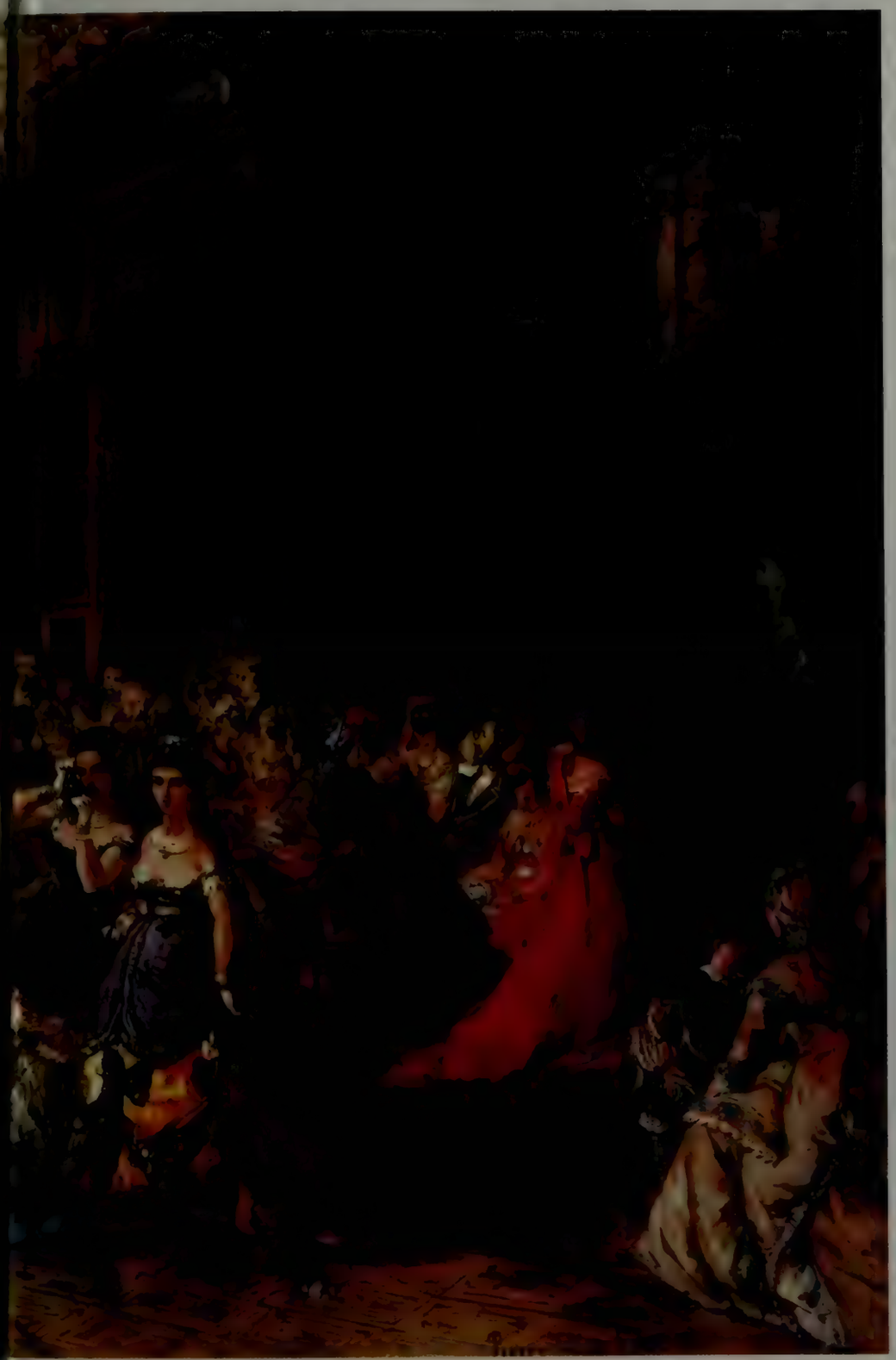
Arranged with linens Theoni Aldredge purchased in Rome, the sofa bed transforms part of the Living Room into a restful sleeping area. The vase on the English drum table is indicative of the many small vessels throughout the apartment that are always filled with bright flowers. Mrs. Aldredge remarks: "I entertain actors all day, so at night I want a sanctuary where I can rest, think, and prepare for the next day."



Art:
The Rituals of Celebration



Masked Ball at the Tuileries, Tetar van Elven, circa 1868. Watercolor and gouache on paper; 15[illegible] x 29[illegible]. Fashionable couples exchange mysterious glances amid the opulent atmosphere of the palace ballroom. Van Elven, a Dutch painter commissioned to work in Paris by Napoleon III, expressively captures a sense of the social mores that engrossed the affluent society of the Second Empire. Bury Street Gallery, London



DURING THE HOLIDAY season celebration perfumes the air, inviting fond memories and joyous expectations. Artists, not surprisingly, have frequently and festively portrayed the lighter sides of life. While the entire history of art might properly be regarded as a celebration of the human experience and imagination, the depiction of pleasurable activities and celebrations as we understand them is a relatively recent phenomenon.

The art of early cultures put festive-looking ritual to other purposes, usually involving beliefs in the continuity of earthly life and afterlife. The celebration of all manner of religious ritual continued to characterize the most important Western art through the sixteenth century. Following the Reformation, life's pleasures began to be depicted for their own sakes, freeing artists to create major works commemorating public and private festivities.

This shift in taste from public art in service of church or state to a preference for more down-to-earth, rational-minded subject matter was born in the seventeenth century and matured during the eighteenth century.

The witty Dr. Johnson delightfully reflected the times when he said, "I had rather see the portrait of a dog that I know than all the allegorical paintings in the world." In the early years of the twentieth century, French painter Amédée Ozenfant enlarged upon Samuel Johnson's observation by noting matter-of-factly that "art is the demonstration that the ordinary is extraordinary."

If virtually all human activity has become grist for the artist's mill, what we now choose to commemorate and

celebrate has likewise broadened in recent centuries. In pursuit of festive subject matter, artists have ranged far afield, favoring everyday happenings on the order of picnics, parties and parades, or simple expressions of appreciation for the good life.

Seventeenth-century Dutch artists pioneered this approach. Because Protestant painters were forbidden to portray the Almighty, they turned to fresh subjects: still lifes, portraits of ordinary people and, most important in this regard, genre painting or the depiction of daily life. Artists such as Jan Steen produced thousands of canvasses of lighthearted skaters, dancers and tavern-goers that are still touching for generosity of spirit and insightful attention to detail.

For the most part, the democratic







OPPOSITE: *Christmas at Home*, Anna Mary Robertson Moses (Grandma Moses), 1946. Oil on Masonite; 18" x 23". © 1973, Grandma Moses Properties Co., New York. Festive acts weave a visual narrative in a rare interior by this artist. Galerie St. Etienne, New York.

OPPOSITE BELOW: *Shadee—Marriage Procession by Night*, Sewak Ram, circa 1805. Pencil, gouache, watercolor and gold on Indian paper; 16" x 24½". Flaming torches light a groom's procession to his bride's home. Eyre & Hobhouse Ltd., London.

LEFT: *La Fête joyeuse*, Gaston de La Touche, date unknown. Oil on canvas; 82" x 114". Impressionistic brushstrokes imbued with golden light echo the melodic motion of the celebrants while fireworks illumine the Seine. Hirschl & Adler Galleries, New York.

BELOW: *Peter Stuyvesant Watching the Festivities on the Battery*, John Quidor, circa 1860. Oil on canvas; 83½" x 129¼". Earthy tones warmly define this whimsical scene of merrymakers taken from a Washington Irving folktale. Knoedler-Modarco S.A., New York.



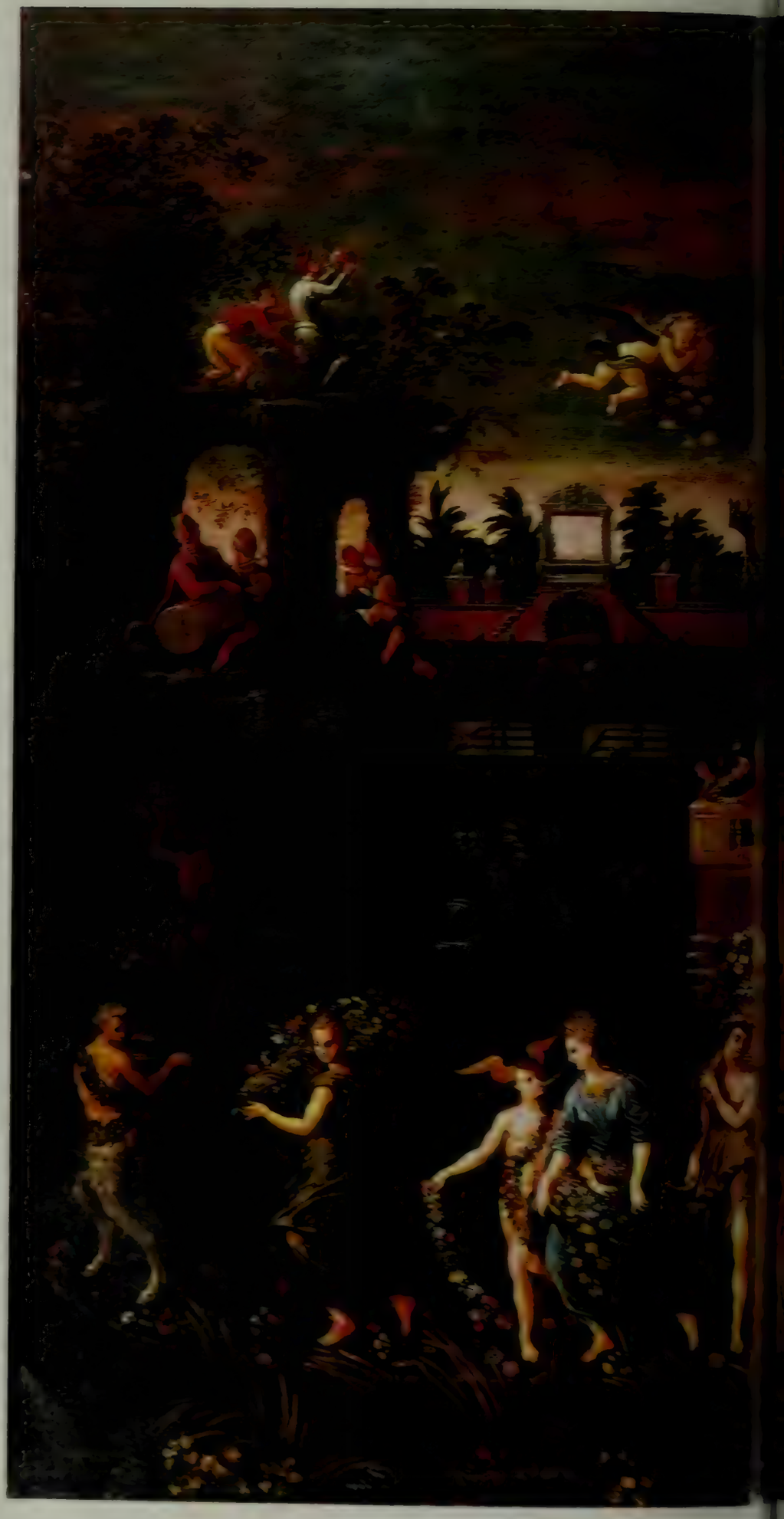
nature of paintings of festive scenes remained characteristic. The French were notable exceptions. Artists of patrician, prerevolutionary France, including Fragonard, produced an array of frothy Rococo renditions of fairy-tale-like fêtes or parties, while revolutionary and Napoleonic painters like David painted heroically scaled canvasses of historical subjects.

Following the collapse of the Napoleonic empire, artists on both sides of the Atlantic tended toward more democratic imagery. Leisure—a newly created by-product of the industrial revolution—was immortalized by painters such as Renoir, Degas and Monet in their portrayals of the French at play. This was also the Romantic era, when exoticism reigned supreme. While the American frontier and the banks of the Seine provided suitable backdrops for the depicted enjoyment of life close to home, so, too, did the colorful locales and inhabitants of the Middle East and the Far East.

With such turn-of-the-century artists as Toulouse-Lautrec, the painted party grew less festive. Shortly thereafter, abstract painters attempted to transform, rather than mirror, experience. Mid-century Abstract Expressionism, with its orientation toward the unseen sublime, was the culmination of this trend.

In general, though, modern taste has tended to follow Dr. Johnson's lead—to embrace the commonplace and the verifiable. The contemporary re-emergence of Realist painting heralds a return to the recognizable image, sometimes of festivity. Such painters seem to be heeding the timeless call of Maurice de Vlaminck, the Fauve painter of vividly colored waterfront festivities, who said, "I try to paint with my heart and my senses." He celebrated both. ☐

—*Robert Atkins*



Triumph of Spring, Antoine Caron, circa 1580. Oil on canvas, 37" x 46". From a series illustrating the seasons, Caron contrasts the court of Catherine de Medicis with a friezelike grouping of mythical figures. His allegories are influenced by the Italian Mannerists. Wildenstein & Co. Inc., New York.



Bonhomie in the Touraine

Unique Rural Estate Devoted to Friendship and the Arts

PHOTOGRAPHY BY PASCAL HINOUS





La Besnardière, the picturesque country estate of Parisian art dealer Claude Bernard, blends into the Touraine landscape like a centuries-old hamlet. ABOVE LEFT: Narrow bridges cross a small creek running past the original farmhouse, now a Guest House, while the library, with its tower dovecote, is a recent addition. On the grassy knolls are sculptures by Ipousteguy. ABOVE RIGHT: Lush tropical growth characterizes the Greenhouse entrance to the main house, once a shepherd's hut. OPPOSITE: Artisans using techniques of past generations transformed the original hut. In the Living Room, old beams, stone and terra-cotta tiles create an unmistakably rustic flavor. The candelabra at left are by César. Near the entrance to the former shepherd's shelter is a member of the flock—this one by Lalanne.

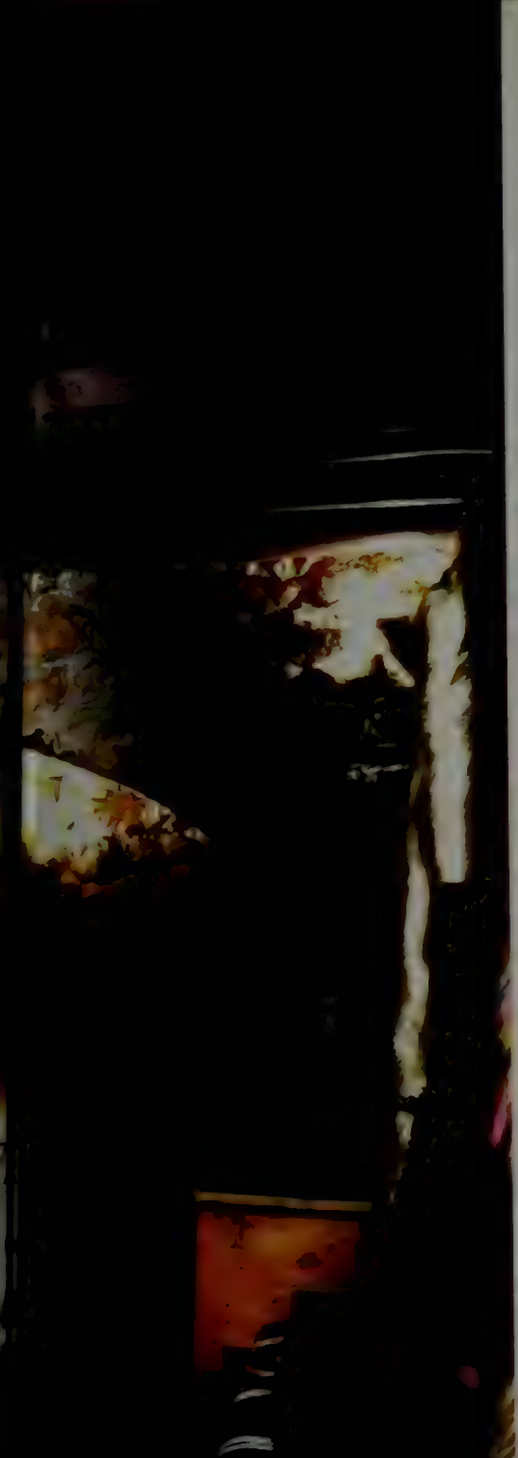
THE EVOLUTION of *La Besnardière* began some fifteen years ago. When Claude Bernard, owner of the Parisian Galerie Claude Bernard, was traveling through the Loire Valley, he came upon a quiet dell. Tucked into the fringes of the woods was a small farmhouse, and on the opposite side of the winding country road stood a rudimentary shelter where once a shepherd and his flock had gathered around a vast hearth, man and beast sharing the warmth of the same room. M. Bernard recalls the scene as "more ruins than rooms, but the setting was an inspiration." Seduced by the Touraine countryside—so typically French, with its hamlets and castles—M. Bernard acquired the property, and a dream began to crystallize. He engaged architect Patrick Magendie to fashion a country home that would maintain the rustic charm of the regional architecture. Carpenters and masons, using the methods of preceding generations, set to work with local materials of stone, wood, and terra-cotta tiles.

The farmhouse was enlarged for use as a guest house; a new wing was added, and the attic was transformed into numerous bedrooms. The next project was construction of the library, a separate building that is essentially a study for guests, but also has bedrooms. It is connected to the white tower that serves as a dovecote.

Claude Bernard reserved the former shepherd's shelter on the property for himself. The entrance to this unusual house is now a spacious tropical greenhouse, separated from the living room by a narrow pool with stepping-stones across it. The principal area is a single large space with M. Bernard's great pipe organ at its center. The living room, library and bedroom are built around it on different









The Guest House provides comfortable refuge for M. Bernard's musician friends after performances in the concert hall on the property. LEFT: An atmosphere of informality in the Dining Room encourages animated conversation among members of the artistic community. A 19th-century cupboard from the Vosges region stores a variety of serving utensils. ABOVE: In a Guest Room, lithographs by Jack Beal are above the circular stone fireplace.

levels. No superfluous decoration conflicts with the unpretentious use of natural materials; kilim carpets or sheepskins on the terra-cotta tile floors, cotton fabrics on the beds. Baskets adorn the walls; stonework is left bare or is simply whitewashed. Furniture is in the rustic style, with the exception of a few surprises like an ornate mirror and nineteenth-century tapestries. "Only in the master bedroom did my friend interior designer Giulio Contarini help me, using his extraordinarily baroque Sicilian taste in furniture and fabrics," says M. Bernard of the contrast.

What is most astonishing here is the absence of paintings. Only a few framed posters recall the important artists exhibited in M. Bernard's Paris gallery: Bonnard, Giacometti, Dubuffet, Picasso. Not that he needs immaculate walls and spotlights to display his canvasses; quite the contrary. In his Paris apartment he integrates paintings with unusual combinations of objects and furniture, but at La Besnardière he wants to live very simply. Here, amid his books, listening to favorite recordings, or improvising at length on the organ, Claude Bernard finds pleasure in his private world. At the rear of the house is an exotic Moroccan-style patio, where banana trees, palms and fragrant jasmine and the splashing of a Moorish fountain gently loosen the bonds of the outside world. "It is a paradox that Islamic architecture served as a model here," he says. "In







The Master Bedroom in the main house contrasts rugged textures with refined accessories. LEFT: Ornately carved and simply adorned, an 18th-century Spanish bed is covered and draped with country checks; rich tones of 19th-century Bulgarian rugs further enliven the room. A whimsical version of a valet stands before a large Spanish cupboard. ABOVE: Delicately wrought French candelabra and a Sicilian mirror frame rest on an 18th-century cabinet.

the Moroccan villages where I lived for long periods, the most ordinary streets lead to the most fantastic places imaginable."

The dream was completed with construction of the concert hall, referred to as "the barn." The estate is truly unique. It is an international meeting place, a salon for artists and musicians, collectors and music lovers—the friends of M. Bernard, who come to La Besnardière to relax, to share ideas and talents, and to perform for and with each other. Such luminaries as Sviatoslav Richter, Dietrich Fischer-Dieskau, and Rita Streich are among those who participate in the music festivals organized in the spring and fall, when the public joins with guests to enjoy the strains of Handel or Berio. This unusual and highly personal domain has been dedicated to relaxation, friendship and music.

If a contemporary note were not struck by the presence of sculpture by Ipousteguy, in the fields, the uninitiated could mistake La Besnardière for a hamlet of the Touraine. Rather than having a country estate designed in a sophisticated manner, Claude Bernard has chosen to live here in harmony with the spirit of the place. He reflects, "My original intention was to create everything from scratch, but it is impossible to arrange the place where you live without referring to the multitudes of echoes from the past." □

—Jean-Louis Gaillemin

Architecture: Peter L. Gluck

PHOTOGRAPHY BY NORMAN MCGRATH



Architect Peter L. Gluck added a complementary modern extension to the 150-year-old traditional farmhouse in Olive Bridge, New York, where he and his family retreat from their busy life in New York City. ABOVE: The proportions of the original farmhouse have been doubled by the addition, which has windows that are traditional in form, yet modern in size and placement. OPPOSITE: The eroded side elevation of the new structure basically conforms to the existing style, yet reflects the personal aesthetic of the architect/homeowner.

THE DESIGN OF AN ARCHITECT'S own home can present a special challenge. When building for himself, there is an implicit desire to make a statement, a signature. Because the project is so personal, the presumption grows that it must reveal the designer's innermost musings, not simply about house design, but about the condition of architecture, as well. Often this leads to self-consciousness or attempts at a perfection impossible to achieve. Other times, the error is in the direction of timidity, of a conservatism that prefers the certain recompense of safety to the risk of experiment.

For architect Peter L. Gluck, the question of self-expression was framed by the fact that his home was to be made by adding on to an existing house of strong visual and historic character. Mr. Gluck's project virtually doubled the size of a 150-year-old traditional farmhouse in New York's Ulster County. One of the striking qualities of these old buildings is their "addability." Simple and straightforward in vocabulary and construction, such houses have an inherent malleability that permits expansion with no obvious affront to integrity or coherence. One good-sized











OPPOSITE: An extension has been created in the Kitchen by projecting a bay window from the Jenn Air oven. To traditional multipaned windows the architect adds a modern touch: He has the corner panes abut each other directly. OPPOSITE ABOVE LEFT: In the Study, an antique chair and hooked rug harmoniously coexist with modern recessed lighting contained in a dropped soffit. OPPOSITE ABOVE RIGHT AND ABOVE: The Master Bedroom is on the upper floor of the extension. Integrated into the house are new, modern forms such as a stairway leading to a deck that appears to be suspended at mid-level in space.

room in this house had already been added, thirty-five years ago, and despite its awkward placement and crude construction, the addition still seems thoroughly of a piece with the original structure, in no way suggesting that it is nearly a century and a half more modern.

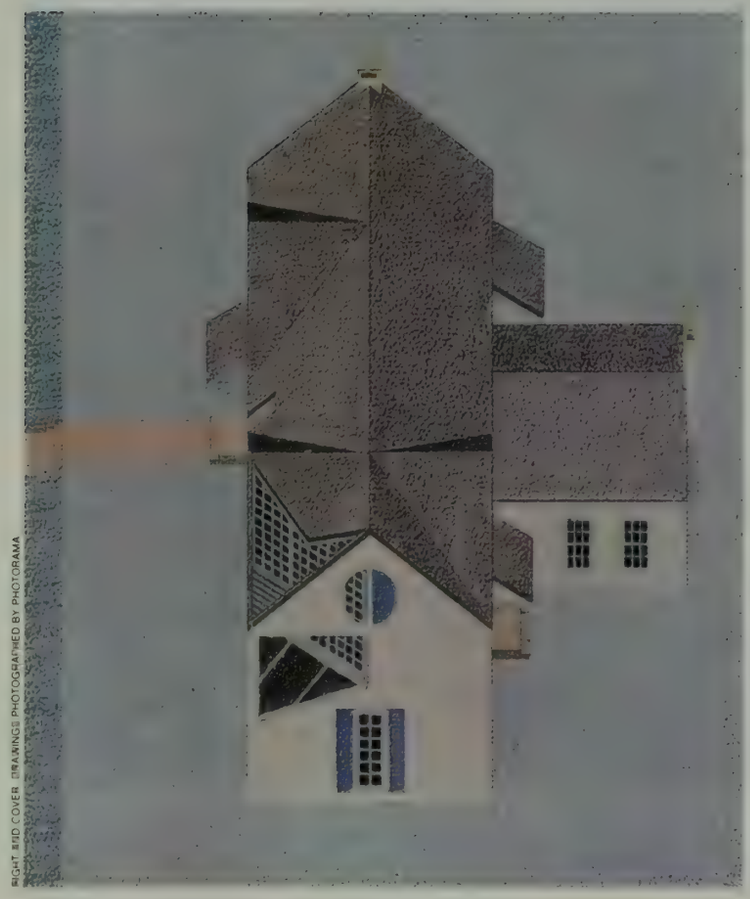
As the architect explains, "Such a strategy of self-effacement was clearly less than an ideal solution. On the other hand, neither was the kind of intervention that uses the old, existing structure only as a foil for some modernist extravagance. The difficulty for me was in adding on, in a way that was respectful, complementary and consistent, to the original structure, yet conveying the appearance of a modern extension. The solution lay in an attitude of respect that grasped the spirit, more than the letter, of the existing style." This is a fairly narrow line to tread, but here the architect has done so successfully. The expanded house presents no challenge to a sense of unity, yet neither does it compromise in its assertion of difference.

According to Peter Gluck, the location of the addition was directly constrained by existing conditions. The placement of a stairway, a weakened foundation on one side, and the opportunity to capture a view all conspired to dictate that the extension be sited to one side of the old, original farmhouse. Existing architectural forms helped determine the structure: the decision to extend the original roofline set the dimensions; and the decision to repeat the gable motif—the strongest single formal element of the old house—largely shaped its volume.

The result is an addition whose outline would fit into a cubic envelope eighteen feet on each side. A study and bath are on the lower level, and a bedroom is above. Slightly smaller than the original house, the addition projects a pleasant ambiguity. On the one hand, the two parts taken together—because their overall form is strong, simple, and regular—suggest a unitary object, one house. On the other hand, it is clear that the house has grown, that something has been added on to the original unit.

This ambiguity is the subtle arena in which Peter Gluck

The major corner
makes the strongest statement about
the addition's newness.





ABOVE LEFT AND COVER: In his expressive axonometric drawing, the architect depicts the original house, with a room added on to the back thirty-five years ago, and the present eroded addition. ABOVE RIGHT AND OPPOSITE: In theory, the form of the extension is sculpted from a cube of space, which gives the impression of a three-story structure, even though it is only eighteen feet high.

asserts the architectural character of the new elements of the house. Rather than staging any direct confrontations with the original house, the architect specifies the newness of his intervention through a kind of commentary, inventing new forms through a modest deformation of the old. His working method is not a historicist's game of memory, but rather, a critical comment on the act of recall, an acknowledgment that every memory distorts.

Mr. Gluck makes this design commentary by manipulating scale and detail, and by quietly violating the "rules" implicit in the original style. Windows, for example, are larger than expected and asymmetrically placed. Old clapboards and new do not precisely line up, and the two differ slightly in profile. The seam at which old and new are joined is acknowledged by an uncharacteristically recessed window, traditional in form, but modern in placement.

The major corner makes the strongest statement about the addition's newness. An "erosion" of 45 degrees cuts the corner off, yielding a gently banked clerestory-skylight on the ground floor, an angled window and a tiny triangular terrace upstairs, which captures a magnificent mountain view. The insertion of a 45-degree angle in a right-angled plan is a paramount modernist gesture. Here, though, the architect mitigates it by surrounding the cut corner with a clapboard screen wall that continues the basic wall shape extended from the old house. The ambiguity resulting from the erosion of this outline also erodes the distinction between what is old and what is new.

This artfully deliberate confusion carried out by the architect can also be found in the end-on view of the addition where he playfully subverts the scale of the façade. Here, the detailing seems to suggest a building of three stories, rather than two. But, because the house is so palpably tiny in the first place, the effect reduces, rather than increases, its apparent scale. The "extra" story, as well as the whimsical shapes of the window and screen wall openings, bring



to mind dolls' houses and their engaging miniaturization.

This sense of the miniature is perhaps at its most refined around the other side of the original house where the architect has built a little addition to the kitchen, so small it might be better called an addendum. The projection is no bigger than a modest bay window, yet it has the dual integrity of being both an extension and an object in its own right. This bivalent quality comes mainly from the sure handling of a strip of multipaned windows between the counter and the low ceiling, which both recalls the vocabulary of the old house and imparts an independent scale. As the window turns the corner, though, there is an unexpected touch. Instead of a corner mullion, one pane of glass abuts directly on the next, in a gesture that is unabashedly modern, yet so modest and precise in execution that it in no way seems out of place with the original house.

Although there are few overt references, Peter Gluck's house in the country is permeated by a sensibility close to that of traditional Japanese building. This is no surprise, as he and his wife have spent a number of years in Japan and he feels a deep affinity for that country and its architectural design. His house expresses this in its sense of the craft of detail, in the meticulous spirit of its joinery and in its rhythmic arrangement of sturdy, simple materials.

Explaining the relation of his addition to the form and spirit of the original 150-year-old farmhouse, Peter Gluck says, "My idea was to do it the way they would have done it." This seems exactly right. Mr. Gluck has chosen to express his identity as a modern architect by working through a set of conventions and agreements that allowed him flexibility and a reasonable range for his own individual expression, in a style that had its own formal identity. It is a tribute to the architect's sensitivity and skill that neither the vision of the original architecture of the farmhouse nor his own has been compromised in the slightest. □

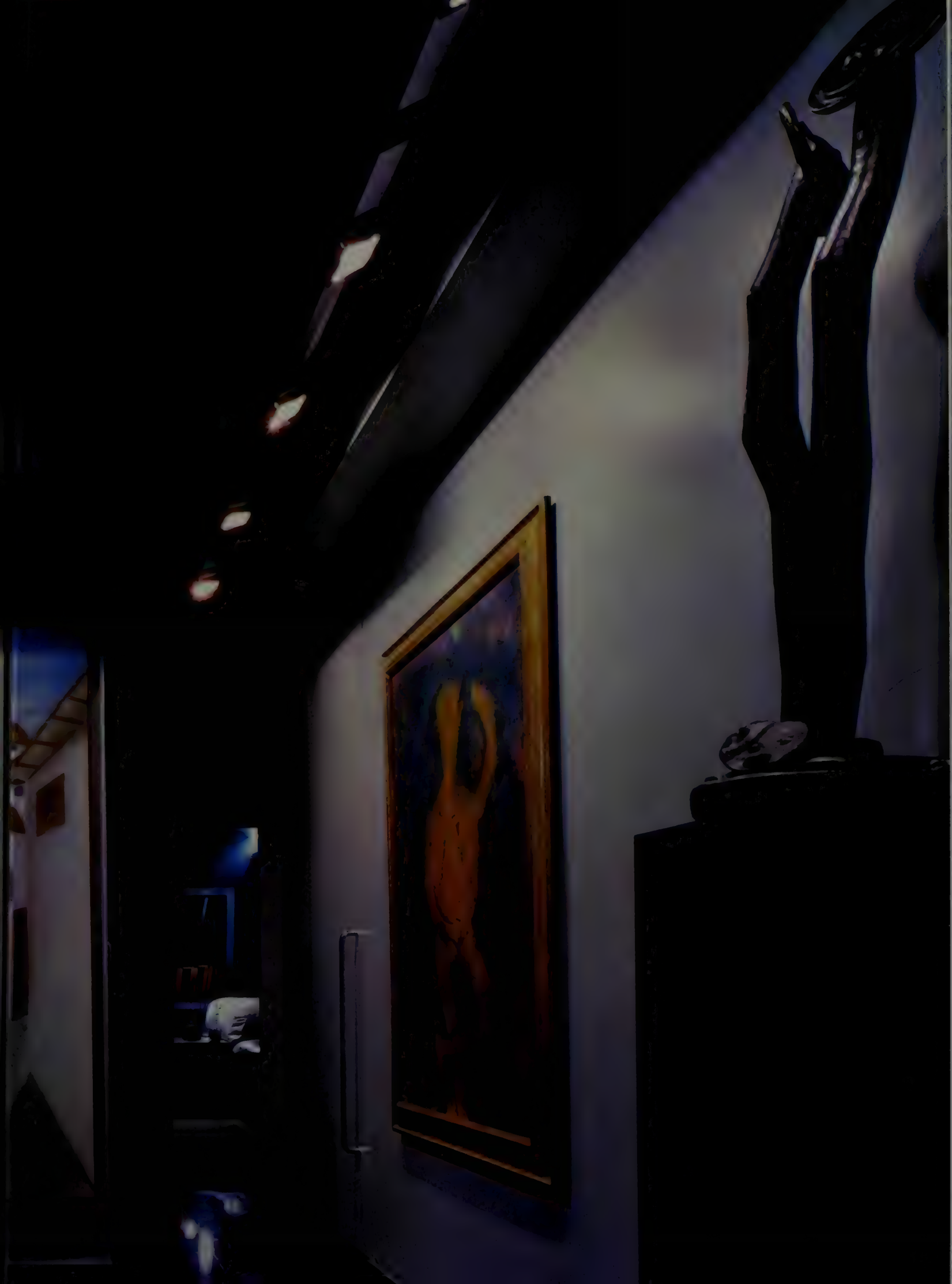
—Michael Sorkin

An Artist's Apartment

On Park Avenue, Sophisticated Foil for Paintings and Sculpture

INTERIOR DESIGN BY JUAN MONTOYA, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE





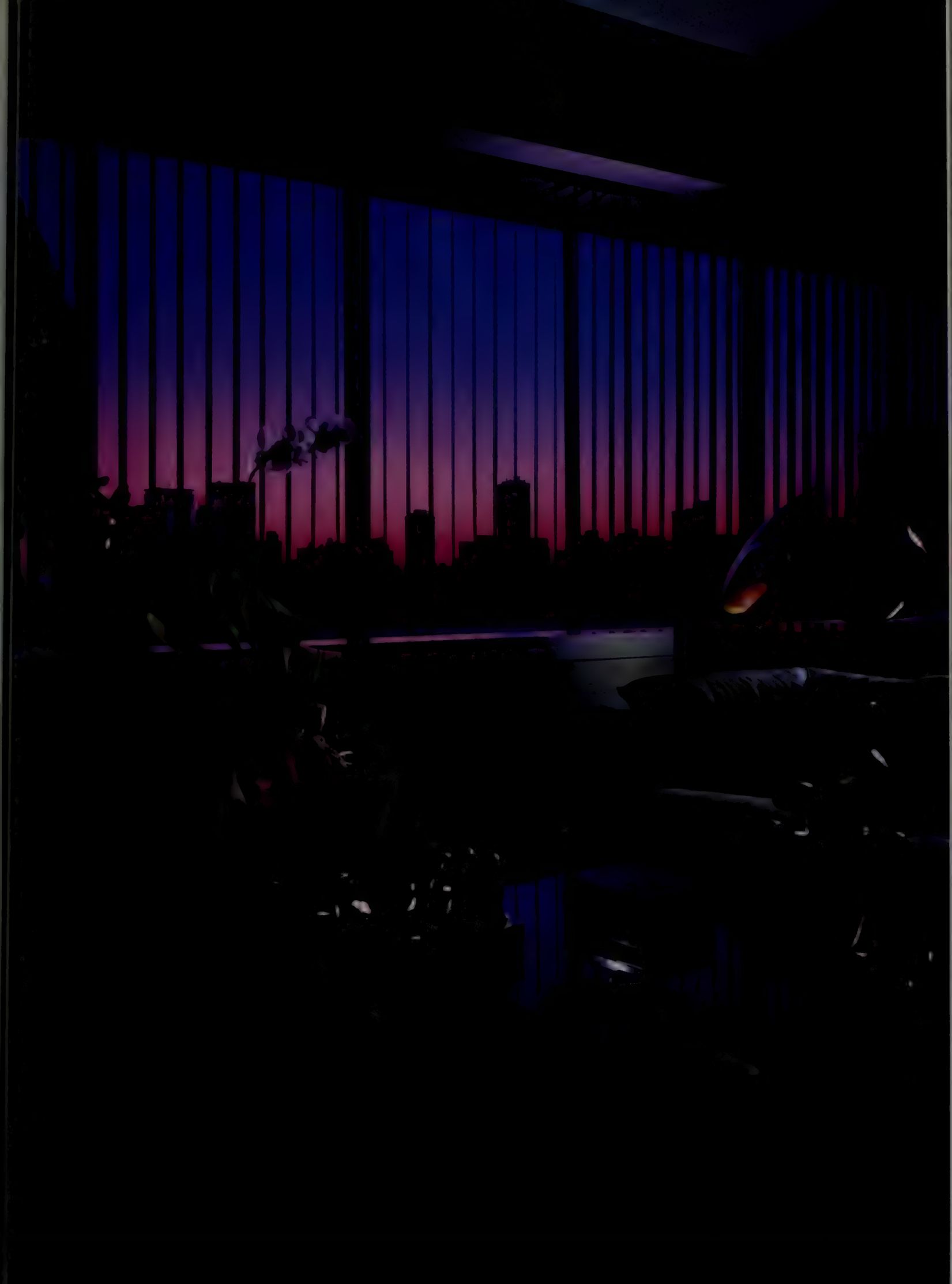
ONE OF TODAY'S MOST persistent design situations in Manhattan might be called the "long-distance" project, the décor of a residence to be conceived and executed while the owner is out of the country. In the Park Avenue apartment recently completed by Juan Montoya for an internationally renowned painter based in Europe, the challenge was amplified by the fact that the client is not only well informed, articulate about design, and knows exactly what he wants, he also needed the work to be done within a limited period of time.

"Of course it was a challenge," says Juan Montoya, "but one that I was absolutely prepared to take on. A side of my nature responds very agreeably to strictures of this sort. The boundary lines are so clearly drawn; it's very satisfying to have a definite margin or outer edge beyond which you cannot go. Just as I think some of the most interesting art is created within the context of a rather limited set of guidelines, so too I believe that some of the most interesting interiors result from some form of constraint: budget, perhaps, or time, or the use of existing pieces. The presence of some condition concentrates the mind wonderfully, and usually—at least in my case—inspires me to produce what I think is my best work."

The apartment is in one of those blandly luxurious towers built in the early seventies in New York. Their construction signaled the beginning of a new wave of prestige building in the city, aimed at attracting an international clientele through better-than-average façades, special services and an emphasis on anonymity and security. "So in a sense, I was working with something very close to a clean canvas. There was nothing in the apartment either of us wanted to keep. It was totally featureless. On the other hand, I didn't want to design a tour de force, either. Among other reasons, my client has quite a serious art collection. Because he enjoys shifting it around, this dictated flexibility and a design not too startlingly defined. One of my early decisions was to paint the apartment in a single color. The walls are thus lacquered in a pearl-gray tone, warm without being too obtrusive. And since we were dealing with a relatively compact space, I decided to maintain this color throughout. I also used carpeting in all the rooms except the foyer, for which I found a beautiful unveined marble corresponding



Juan Montoya's refined design for an artist's Manhattan apartment complements the numerous artworks. PRECEDING PAGES: In the Entrance Hall are *Street Life*, Fernando Botero's painting; a Max Ernst sculpture, *Les Ames Soeurs*; and, on the wall, Rufino Tamayo's *Hombre*. ABOVE: *Pudor* is one of several Botero sculptures in the Living Room. OPPOSITE: A small Botero sculpture, *The Dancer*, near the Living Room window, counterbalances a Henry Moore bronze, *Architectural Project*, on the pedestal. Sculptures on the table are *Reclining Figure*, left, by Botero, and *The Rescue*, by Jacques Lipchitz. Sofas are from Saporiti Italia; the granite and steel table, from Brueton.




GRÈCE ARCHAÏQUE

to one of my client's specific wishes."

Simplification is one of Mr. Montoya's key words, and here he uses it thoughtfully to describe the single most essential element of the design—the smoothing away, as it were, of the wrinkles created by unnecessary detail. "I really didn't want to do something that would be too structurally interesting. Under the circumstances, that would have been an arrogant gesture. Not only because the owner wants to enjoy his collection without distractions, but also because I believe that the best you can generally do in this kind of building is create a calm, elegant container of space with a discreet overlay of sumptuous detailing, such as the grid display system I devised for the owner's collection of pre-Columbian art."

After the initial interview the client returned to Paris, giving Mr. Montoya carte blanche to carry out the project. "I think you need a very shrewd psychological 'take' on a client," observes Mr. Montoya. "I felt I had a fair idea of his needs and, more important, what he wanted the apartment to represent in emotional terms. These would include safety, tranquillity, efficiency. Contrary to what some Americans might think, they remain qualities that perennially persuade many foreigners to settle in the United States, and particularly New York. So, apart from anything else, the spaces had to suggest the glamour and sophistication of this city—so potent it can make the most blasé, worldly visitor quite intoxicated."

With all these exigencies neatly balanced out, it would be true to say that Juan Montoya has managed, in the final aesthetic accounting, to create a suave and intelligent paradigm of contemporary design. □

—*Peter Carlsen*



OPPOSITE: For the Dining Area, which doubles as a library, Mr. Montoya created a grid of glass and mirror shelving to amplify the owner's collection of Meso-American and Peruvian pre-Columbian figurines and urns. The round marble and steel table is from Brueton. ABOVE: Sleek architectonic elements characterize the Master Bedroom. Mr. Montoya has lacquered the walls in a single, pearl gray tone, "warm without being too obtrusive."

Parham is mentioned in the Domesday Book of 1086. Fallow deer have browsed the tawny fields for centuries.



in Parham Lodge, separate from the manor house inhabited by Mrs. Veronica Tritton and her husband. Mrs. Tritton is an aunt of Mr. Gibson.

"Our time at Parham is a wonderful thing for my wife and me," says Mr. Gibson, "and we look forward to it. Parham is actually a community within itself, with a proper farm of 3 000 acres. We also entertain while we're there, and my wife takes personal charge of the gardens, with the advice of a professional landscaper."

The house, with its rich collections of early European needlework, Elizabethan, Stuart and Georgian portraits and antique furniture, is not widely known—having been overshadowed perhaps by Britain's larger, more grandiose homes.

Smaller, but no less delightful, Parham is tucked into an ancient corner of West Sussex where the park's majestic trees, placid lake and undulating sweep of hill and heath are sheltered by the great mass of the South Downs. There is mention of Parham in the Domesday Book of 1086, for this land is very old indeed, and the park was certainly established by 1284. The famous herd of fallow deer have browsed the tawny fields for many centuries.

Henry VIII granted the monastic lands and manor of Parham to Robert Palmer, a London textile merchant, in 1540. The foundation stone of the present house was laid in 1577 by his small grandson, Thomas Palmer,





whose mother was a goddaughter of Elizabeth I. Hence the undocumented but locally established tradition that Queen Elizabeth dined at Parham in 1593, during one of her "progresses" from Surrey to Sussex.

In over 400 years Parham has been in the possession of only three distinguished families. In 1601 Sir Thomas Palmer sold the estate to Sir Thomas Bysshopp, and eleven generations of Bysshopps lived at Parham until the house was acquired by the

OPPOSITE: Seventeenth-century Kouba and Shirvan carpets and Flemish needlework chair upholstery emanate a colorful warmth in the Great Parlour, originally the sitting room. Sir Anthony van Dyck executed the full-length portrait of Madame Kirke, dresser to Henrietta Maria, Charles II's queen. ABOVE: The 17th-century oak table, chairs and press cupboard are reminders that household members formerly dined in the Great Hall. The painting of Henry Frederick, Prince of Wales, on horseback, is attributed to Isaac Oliver. To its right: a portrait of the poet Henry Howard, earl of Surrey. LEFT: In the Great Hall, the fireplace and oak screen are quintessential English Renaissance design.

ABOVE: In the West Room, the secretaire, side table, long-case clock and splat-back chairs are all 18th-century English walnut. Seventeenth-century Hungarian stitched-wool hangings cover the walls. Portraits depict members of the Bysshopp family, who resided at Parham from 1601 to 1922. RIGHT: A French Empire clock in an ormolu case rests on the carved marble mantel in the Saloon. FAR RIGHT: Furniture in the Green Room is 18th-century English mahogany. The portrait over the fireplace, by Sir Joshua Reynolds, is of the botanist Sir Joseph Banks. OPPOSITE: In 1924 the Great Chamber was converted to a bedroom. The elaborate needlework bed hangings are English, 16th–17th century.







Hon. Clive Pearson, the present owner's grandfather, in 1922.

Throughout the 1920s and 1930s, Clive Pearson put into Parham his wealth and passion for old buildings. As the second son of Weetman Pearson, first Lord Cowdray—the pioneering engineer who, among other immense achievements, built the Hudson and East River tunnels and drained the Mexico City basin in the 1890s—Pearson had an inherited flair for the problems of a much neglected and altered sixteenth-century manor. Mrs. Tritton, his daughter, recalls a time when there was no electric light, water or proper drains, except for a main runoff that ended outside in the fish pond. She and her sisters were brought up to "heed the house and its needs," and the entire family has done exactly that for as long as she can remember. Georgian period alterations were carefully removed and, since there were no original plans, the massive task of restoration involved literally groping back into the dark masonry of history.

To modern eyes the typical Elizabethan Long Gallery is something of an architectural extravagance; appreciated for the sheer visual impact of its long vista, extending away from the spectator almost endlessly. For the practical men and women of the sixteenth century, it was a retreat during inclement weather, a place for strolling, dancing and playing skittles. The Parham Long Gallery is 160



Amid the spacious parklands, a placid lake, sometimes visited by heron and fallow deer, borders a cricket ground.

feet in length, animated by a progression of windows in bays along one side; the wide oak floor boards and oak wainscoting were installed when the house was built. In the course of renovation in the 1950s and 1960s, the Victorian ceiling of the Long Gallery was replaced, and subsequently Clive Pearson commissioned his friend and neighbor Oliver Messel, the late theatrical designer and architect, to decorate the new ceiling. Messel painted the entire length with trailing and twisting plant forms, stylishly inhabited by birds, monkeys and insects.

The Pearson and Gibson family business interests have been intertwined for a number of years. Son of Lord Gibson and the youngest Pearson daughter, Clive Gibson appears to have inherited the celebrated energy and business acumen of both families. Since 1976, when he took over the running of Parham, Mr. Gibson and his wife, Anne, have successfully operated the estate.

Mr. Gibson is determined to maintain a tradition: "We want to use the old ways of doing things; not as an anachronism, but as a way of contributing richly to the nation's heritage. In an ephemeral age, Parham should be a monument of colossal quality; distinguished, unassailable."

—*Patricia Warner*



It took 21 years to cultivate this taste for scotch.

It's impossible to get scotch to taste this rich, this smooth, overnight. You see, it takes 21 years of careful aging and delicate blending to create this extraordinary taste. And only Chivas Brothers could create it. Royal Salute. Presented in a blue, green, or brown Spode flagon, with matching velvet opera sack.

Royal Salute by Chivas.

Breguet : Precision mastery since 1775

Abraham Louis Breguet (1747-1823)
was one of the most phenomenal watchmak
history has ever known.
His genius was an overriding influence
not only on watch-making techniques
but also on the beauty
of the finished object.





BA 5000

BA 8

Breguet

10, place Vendôme 75001 PARIS

LONDON BRUSSELS GENEVA HONG KONG

Available in the United States at TIFFANY & CO.

©Roche-Bobois USA 1982.

Leather & Feather



Pure feather wrapped in soft leather...designed by G. Benoit. Only at Roche-Bobois stores.
For our complete catalog, please send a $6 check or money order to Roche-Bobois (Dept. BE), 200 Madison Avenue, NY, NY 10016

New York • Atlanta • Beverly Hills • Birmingham, Mich. • Boston • Calgary • Chicago • Dallas • Denver • Houston • Miami • Minneapolis
Montreal • Palm Beach • Paramus • Philadelphia • Phoenix • Quebec • Roslyn Heights • San Francisco • Scarsdale • Scottsdale • Toronto • Vancouver BC
Washington DC • Westport • Winnetka • Winnipeg...Paris • London • Brussels • Geneva

RICHARD GREEN

36 Dover Street
London W1X 4JQ
01-493 7997/491 3277
Telex: 25796 GREEN G

Christmas Exhibition
Victorian Paintings and Watercolours under $10,000

Daily 10.00 – 6.00
Saturdays 10.00 – 12.30

25 November – 23 December



Edward Pritchett (fl. 1828-1864)
Bacino di San Marco
Signed
Canvas: 12×18 inches



Benjamin Williams Leader RA (1831-1923)
A view of Burrow's Cross, Surrey, at sunset
Signed and dated 1897
Canvas: 12×18 inches



Edward Wilkins Waite (fl. 1878-1903)
"A riverside farm, Thatcham, Berks"
Signed and inscribed on reverse
Canvas: 18×24 inches



Arthur Wardle (1864-1949)
"The days bag"
Signed
Canvas: 18×24 inches

Fully illustrated catalogue on request, price $5 including airmail postage.

A delightful love seat
complete with the bear necessities.



NEWEL.

The largest and most extraordinary
antique resource in the world.

wel Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the trade


CHAUMET
CHAUMET
CHAUMET
Jeweller since 1780. 12 place Vendôme Paris Tel. (1) 260.32
LONDON 178 New Bond Street • GENEVA 2 rue du Rhône • BRUSSELS 82 avenue Louise • TOKYO Mitsukoshi • HONG KONG Dickson Landr
Catalogue upon request

Creative Excellence In Residential Design

These distinguished names in the field of interior design are among the most respected design firms in the country. Each has been selected for their reputation within the trade and their creative excellence in the field of interior design. They are names you can trust.

From concept to completion, you will find these experienced design firms sensitive to your personal requirements and eminently creative in designing the ultimate in residential living environments. They are the first choice in design services throughout America.

Stan Topol & Associates, Inc.
404 231-0771

Trade Winds
617 267-5044

Ethel Samuels, FASID
312 446-3493

Richard F. Greiwe/Group III
513 871-7700

A. Eugene Frazier, ASID
214 528-1592

Walter Herz Interiors, Inc.
313 353-4150

Trayner-Murray, Inc.
305 467-6485

Galloway's & Clements
813 482-7311

Cyril Gerac Interiors, Inc.
713 528-5507

Robert Baker, FASID
816 931-8479

Reginald Adams, ISID
213 659-8038

Helene Weissner, ASID & Assoc.
305 573-6666

William M. Manly, ASID
414 963-0345

Ronald I. Noel, ASID
612 927-4341

Roberta Eckert, ASID
205 438-3287

Wm. M. Hamilton & Associates
615 383-4974

Michael de Santis, Inc.
212 753-8871

Steve Coben, ASID, Coben Design
203 562-9136

Ashley Hall Interiors Ltd.
504 524-0196

Robert Shaw & Associates, Inc.
305 655-8170

Barbara Jacobs, ASID
408 446-2225

George Eberhardt Associates, Inc.
215 482-1797

Wiseman and Gale, Inc.
602 945-8447

Russell L. Emmert, ASID
503 245-7602

Luigi Bianco Design Associates
401 274-3340

Don Pisoni, ASID
314 997-1888

Barbara Jensen Interiors & Assoc.
801 487-7711

Vince Ranalli Interiors
512 349-2444

Connie Johannes, ASID
415 339-8000

Stapleton Gooch, Incorporated
813 251-5486

Gilliam-Weber Design Associates
918 743-8698

Ronn Jaffe, ASID/IBD, & Assoc.
202 337-6111

©1982 American Advertising Network. All Rights Reserved.

From the Primitive to the Sophisticated

"THE CHINESE HAVE produced an enormous variety of art and decorative objects throughout their history—their artists and craftsmen have been versatile and prolific," says Frank Caro, whose New York City gallery houses some of the finest examples of Chinese art and antiques in the country. "But finding top-quality pieces is becoming harder every year."

The gallery was founded in the late 1800s by C. T. Loo, a dealer in Chinese objects. "My father began working for Mr. Loo in the 1920s, when the gallery was stocked with pieces that came directly from mainland China," Mr. Caro explains. "When I was growing up, I had no thoughts of joining my father in the antiques business, because I wanted to be an architect. In time, however, I found antiques more fascinating than architecture," he continues. "My father became the sole owner of the gallery around 1950, and when he retired, a little over ten years ago, I began running the business myself."



Inspired by the lyrical forms of bamboo pieces fashioned hundreds of years earlier, rosewood chairs epitomize the Chinese artisan's noted respect for the past. Made in the 18th century, they contrast with a sturdy *huang hua li* table from the Ming Dynasty. A Yüan celadon plate and 18th-century celadon cachepot are part of Frank Caro's extensive porcelain collection.



PHOTOGRAPHY FELICIANO

Drawn to the dedicated craftsmanship of art and furnishings from China, Frank Caro features a broad range of antiques in his New York gallery. Here, on a hardwood table, T'ang terra-cotta figures manifest a courtly grace.

The range of pieces in the gallery offers a glimpse into the enormous diversity of Chinese art. In one room of the gallery a massive bronze bell dating from the third century B.C. is surrounded by shelves filled with blue and white porcelain from various periods. In two adjoining rooms of the gallery, jades, bronzes, furniture, sculpture and paintings are exhibited with museumlike care.

"I carry all kinds of Chinese antiques, dating from 1500 B.C. to the eighteenth century, as well as a few special objects from southeast Asia and India," says Mr. Caro. An eleventh-century bronze Buddha is a prime example of the broad crosscurrents of influence evidenced by many of his antiques. "These heads were not meant to be realistic," the dealer points out. "The earliest depictions of the Buddha in India, from the period prior to the first or second century A.D., were symbolic—a lotus flower or a footprint. Sculptors from the eastern provinces of the Roman Empire, traveling to northern India, first introduced the idea of portraying the Buddha as an idealized human figure, but this style didn't arrive in China until the third century."

Arranged on shelves among the more delicate examples of Chinese pottery and ceramics are several pieces of ceramic stoneware from the Huan Dynasty. Made under the influence of the Mongols, they reflect the vigor and bold abstraction that the Mongols injected into Chinese art. "When Americans first began collecting Chinese pieces, around the turn of the century," says Mr. Caro, "they gravitated toward these more primitive objects, as well as toward the bronzes and jades from tomb excavations. The French, during the same period, showed very different tastes. They preferred the decorative and highly colored porcelains that seemed suitable for their homes.



From the wall of a Buddhist temple, a Ming Dynasty fresco features a bodhisattva and is surrounded by a simple rosewood frame. To the right, a stone stele from the Wei Dynasty is an example of Mr. Caro's offerings from earlier periods of Chinese art. An 18th-century teakwood table and chair mirror the skillful ornamentation of a Ming porcelain ginger jar.

"Chinese antiques are different

continued on page 158



As long as there are two like you... magic will be made.

Nestled in the redwood empire beyond the Valley of the Moon is a mystical place called Korbel.
Here since 1882, Korbel Champagne has been taught to dance, laugh and celebrate life.
Every sparkling drop of Korbel Champagne has been naturally fermented in the very bottle you buy...impatiently waiting for the moment when your magic electrifies the air.

Uncork the magic.

F. KORBEL & BROS., GUERNEVILLE, SONOMA COUNTY, CA · PRODUCERS OF FINE CALIFORNIA CHAMPAGNES FOR 100 YEARS.

Winterthur®
MUSEUM COLLECTION

With a critical eye for the exceptional, Henry Francis du Pont established a criteria exemplified by these objects from La Barge Mirrors — a timeless styling as desirable today as it was years ago.



Reynolds Looking Glass. A hand-carved gilt phoenix enhances the elegant scrolled outlines of this Chippendale-style looking glass reproduction. The phoenix derives from a Chinese mythological bird symbolizing immortality.

Mandarin Lamp. Exotic scenes of Chinese life decorated the original export porcelain vase from which this lamp, with solid brass base and hand-sewn silk shade, has been adapted.





Chinese Lacquered Screen. Reproduced from an outstanding example of Chinese export lacquer, this six-panel screen portrays elaborate scenes from Chinese life. Each panel is 22"w x 80"h.

LaBarge

La Barge Mirrors, Inc.
P.O. Box 905A

Holland, Michigan 49423
(800) 253-3870

IN THE GRAND MANNER



DALLAS

Graced with the charm and grandeur of the original Sheppard King Estate, The Mansion on Turtle Creek stands beyond comparison. The hotel's impeccable service, memorable dining and old-world hospitality create a timeless environment of unmatched dimension.

The Mansion on Turtle Creek

2821 Turtle Creek Boulevard
Dallas, Texas 75219
214/559-2100
800/527-5432

LRI The Leading Hotels of the World
800/223-1230

Preferred Hotels
800/323-7500

HOUSTON

The Remington on Post Oak Park indulges the most discerning and most eminently successful business, social and professional clientele in the grandest manner. European comfort, superb cuisine and understated elegance make The Remington on Post Oak Park a classic.

The Remington On Post Oak Park

1919 Briar Oaks Lane
Houston, Texas 77027
713/840-7600
800/231-4655

LRI The Leading Hotels of the World
800/223-1230

In the Rosewood Tradition of Excellence

OGGETTI



Available at these select retail stores or through your interior designer.

California
La Jolla, *Cannell & Chaffin*
Los Angeles, *Cannell & Chaffin*
Newport Beach, *Cannell & Chaffin*

Colorado
Denver, *International Villa*

Florida
Bal Harbour, *Nessa Gaulois*
Boca Raton, *The Crystal Bowl Inc.*
Coconut Grove, *Nessa Gaulois*
Fort Lauderdale, *Burdine's Galleria, The Table Setting, Ventura, Inc.*
Miami, *Burdine's Dadeland*

Michigan
Southfield, *Walter Herz Interiors*

Minnesota
Minneapolis, *Gabberts Furniture & Studio*

New Jersey
Shipbottom, *Whalons*

New York
Buffalo, *Florence Cooper Interiors*
Cedarhurst, *Harrison Interiors Inc.*
Huntington, *North Shore Interior Designs*
Mount Kisco, *Swimmer Decorators at the Bazaar*

Ohio
Cincinnati, *A.B. Closson, Jr., Co.*

Oregon
Portland, *Lloyd's Interiors*

Texas
Austin, *Creative Home*
Dallas, *Weston's Carpet & Furniture*

Washington
Bellevue, *Bel-Square Furniture Inc.*

Washington, D.C., *Theodore's*

Wisconsin
Milwaukee, *George Watts & Son, Inc.*

OGGETTI/48 Northwest 25th Street/Miami, Florida 33127/(305) 576-1044

From the Primitive to the Sophisticated

continued from page 154



The sober lines of Frank Caro's *huang hua li* cabinets emphasize the beauty of the wood. From the late Ming to early Ch'ing dynasties, their symmetry echoes the silhouettes of a Han vessel (upper left), Ming vases and stoneware jar.

from English, American or French antiques," he adds. "Their designs are far less familiar to us. Take, for instance, the shape of our chairs: The general style and shape are usually derived from an English prototype. The Chinese, on the other hand, have a very different perspective, and it can be seen in everything they do. Their furniture is usually much more delicate than Western styles. The first pieces of Chinese furniture were made from bamboo, a very strong, yet slender, material. Today's pieces have retained that outline. European furniture, on the other hand, was first made from solid wood, which is why the lines are much heavier."

Furniture, the dealer reports, has become particularly popular among his clients lately, especially pieces made during the Ming Dynasty. The simple lines and fine materials attract people who are interested in modern art and architecture, he notes. As with all Chinese styles, variations occur over time. In the gallery, for example, a Ming Dynasty table made of *huang hua li*, or Chinese rosewood, has a clean, spare silhouette. Around the table are a set of four eighteenth-century chairs, which, because they

continued on page 160



Technology made Seductive. The Studio Collection from Technics.

When it's more than an alluring look or a sensuous touch. When it's something irresistible, something you've never seen, felt or heard before. It's the Studio Collection™ from Technics.

Experience the elegance of a power amplifier that's as ravishingly beautiful as it is sonically pure. Discover the sheer sophistication of a preamplifier that gently hands you its tone controls in a hideaway motorized drawer.

Be captivated by the crystalline accuracy of a quartz-synthesized tuner that tunes up to 8 FM and 8 AM stations, not just automatically but perfectly.

To entice you even more, there's a 3-head metal cassette deck with the precision of quartz-locked direct drive. And an ultra-slim, linear-tracking turntable with the accuracy of direct drive.

Most exciting of all is listening to all this technology through Technics Honeycomb Disc speakers, a dramatic approach to sound reproduction.

Of course, words alone can merely tantalize. Listen to the Studio Collection from Technics. Let it seduce you.

Diamonds by Harry Winston Inc.

Technics

The science of sound

The evocative homage to ancient

Byzantium

an extraordinary realization in
arabesque champlevé enamels
and fluently sculptured gilt bronze



LOYD-PAXTON

530 DECORATIVE CENTER
DALLAS, TEXAS 75207
(214) 651-1999

From the Primitive to the Sophisticated

continued from page 158



A T'ang terra-cotta horse at the Frank Caro gallery is flanked by Sui Dynasty warriors of glazed pottery. Other T'ang artworks include a stone head of a Buddha and a white glazed pottery jar. The smaller jar below is Tz'u Chou ware from the Yüan Dynasty. The stoneware jar derives from the 2nd to 3rd century A.D.

were made later, are much more ornate.

"Most people don't immediately jump in and buy Chinese furniture without collecting smaller objects first," says Frank Caro. "And blue and white porcelain is often an early purchase. It is something you can identify with. You can pick up a jar or a vase and know what it weighs and how it feels; the shape and colors are familiar to Western eyes."

It is wise, he believes, for beginning collectors to delay buying any pieces when they first become interested in antiques. "Collecting should be a slow process," he advises. "Read, study, go to all the museums and collections you can. Once you've decided what you want to buy, then consult a reputable dealer."

Chinese paintings are among Frank Caro's favorite pieces, because, as he explains, "Paintings represent the highest achievement in Chinese art. The spirit of a talented artist can be spotted immediately in his work." Among the several hanging scrolls in the gallery is one in particular that he believes is exceptional. The scene is of a Buddhist temple in the mountains during the fall. A scholar sitting in a

continued on page 162

"...obviously a Baume & Mercier."



Nothing else feels like real gold.
Nothing else makes any moment so precious.

A classic watch by Baume & Mercier defines a moment in time—the giving of a gift that will be treasured for a lifetime. Baume & Mercier watches for men and women, ultra thin, with ultra precise quartz movements, are available in both 14- and 18-Karat Gold.

KARAT GOLD JEWELRY BY

BAUME & MERCIER

GENEVE

For more information, send for our free style brochure #81.
ume & Mercier, Inc., Dept. IG-NA, 555 Fifth Avenue, New York, N.Y. 10017. On the West Coast, 9465 Wilshire Boulevard, Beverly Hills, CA 90212.



The 1983 Mercedes-Benz 300 D Turbodiesel: America's best-performing diesel is also one of the world's most civilized sedans.

A diesel that loves hills and sprints away from stoplights... a sedan that laps up sports car roads. The 300 D Turbodiesel is both. Meanwhile, it coddles you and your passengers in that secure comfort unique to the automobiles of Mercedes-Benz.

Mercedes-Benz engineers have extracted more sheer power from the 300 D Turbodiesel Sedan's five-cylinder engine than any other engineers have yet extracted from any other passenger car diesel, huge domestic V-8's included.

Their secret was to couple an advanced engine design with a power-boosting turbocharger. Even other turbocharged diesels are left flatfooted; this spacious, solid, 3585-lb. five-passenger Mercedes-Benz sedan ranks as the best performer of any diesel automobile sold in America.



The 300 D Turbodiesel is meanwhile perhaps the most *conscientious* performance automobile in America, because it is so inherently efficient that EPA figures show 27 mpg city estimated and 33 highway* An almost uncanny *balance* of power and frugality is thus struck.

So exotic is engine technology that the interior of each moving piston is constantly cooled by precisely timed jets of oil. But deep down this is still a diesel: a rugged, reliability-minded diesel that will never require a conventional tune-up.

Do not disturb

Over-the-road performance is superb. This means not only that the 300 D can swallow up roller-coaster back-country roads, and nip rather than lurch around corners–but that its occupants usually feel so *undisturbed* in the process.

Generations of Mercedes-Benz engineers have toiled since 1931 to develop, refine, and refine again the principle of four-wheel independent suspension that is primarily responsible.

These engineers have endowed the car with an exquisitely responsive steering mechanism, guided by 24 recirculating ball bearings. It feels liquid-smooth and seemingly frictionless. The shift lever is mounted down on the transmission tunnel–but look again. The quadrant reads P-R-N-D-S-L. It is no mere automatic but a four-speed automatic, and is designed to serve equally well when shifted by hand. America's most advanced automotive braking system is four-wheel *disc* braking. An 11-inch disc brake is fitted to every wheel of every 300 D Turbodiesel Sedan.

Mercedes-Benz engineers care little if the outside world knows that total swept brake area is a massive 456.5 square inches, or that the 300 D's front suspension geometry is devised to help minimize front-end "nose diving" in hard stops. Their main concern is that the driver is better served by these and myriad other technical flourishes.

Designed, not decorated

Even when fully padded and finished, the interior of the 300 D's welded steel body shell measures almost five feet in width–sufficient to easily accommodate three adults in the rear seating area, for example. Electronic cruise control, AM/FM stereo radio/cassette player, automatic climate control system and electric window lifts–whatever conventional luxury sedans furnish by way of real conveniences, so does this sedan.

Garishness, however, is absent. The instrument panel is no entertainment center twinkling with gadgetry but an exercise in ergonomics, meant to ease the driver's task by simplifying it.

The engineers continuously strive to make driver controls fewer and less awkward to use, and so reduce driving complexity. Item: the single steering-column lever that lets you perform nine different driving functions–without taking your hands off the wheel.

Seats are not designed to *look* luxurious but to so support your body that you *feel* relaxed, even after an all-day drive.

Interior wood trim is genuine wood from the Mercedes-Benz shops, handworked and fitted and finished. A small thing, but it epitomizes this car's unremitting honesty of character–as its 120 built-in safety features epitomize its seriousness of character.

The luxury of retained value

The 300 D Turbodiesel boasts a final and powerful distinction. As a Mercedes-Benz, it shares a name so coveted by American buyers today that after the first three years, the *entire Mercedes-Benz line*–not just a few isolated models–has been shown to retain an average of 84 percent of original value.

If retained value is a form of luxury, then perhaps the 300 D Turbodiesel *is*, after all, a luxury car.

*EPA estimate for comparison purposes. The mileage you get may vary with trip length, speed and weather. Actual highway mileage will probably be less.

©1982 Mercedes-Benz N.A., Inc., Montvale, N.J.

Engineered like no other car in the world





italdesign center, inc.

finest italian contemporary furniture and accessories

PACIFIC DESIGN CENTER 8687 MELROSE AVE • SUITE 547 • LOS ANGELES, CA 90069 213/659-0704 Telex 687470

Available in

• SAN FRANCISCO, Chalfonte St. Giles, 415-621-6901 • PALM BEACH, Fran Murphy 305-659-6200
• CHICAGO, Barbara Pearlman Design, 312-822-0440 • MIAMI, 39 East, 305-576-0398

"Starina" by Bu
in Nabuk



Not All Women Are Able To Be Treated Equally



Audemars Piguet

La plus prestigieuse des signatures

Fortunate indeed is the woman able to possess the world's most exclusive watch, The Audemars Piguet.

For nowhere has a watch been treated so beautifully; each is designed with unique grace of line, lavish spirit and fine angles lit in a blaze of jewels. And, each is wrought by the gifted hands of Swiss master craftsmen.

The Audemars Piguet. It is an achievement so remarkable, it is not surprising so few are created. But, then again, there are so few women in the world priveleged enough to be treated with one.

FRED

JOAILLIER

[illegible]

301 NORTH RODEO DRIVE · BEVERLY HILLS, CALIFORNIA 90210 · 213 [illegible]
THE GALLERIA · 5015 WESTHEIMER · HOUSTON, TEXAS 77056 · 713 [illegible]
THE GALLERIA · 13350 DALLAS PKWY · SUITE 1375 · DALLAS, TEXAS 75240 · 214 [illegible]
OPENING NEXT SPRING · NEW YORK

Announcing a new work by



Bronze

J. Seward Johnson, Jr.

For brochure and information contact:
SCULPTURE PLACEMENT
P.O. Box 9709, Dept. AD-2 · Washington, D.C. 20016 · 202-362-9310
LIFESIZE FIGURES PRODUCED IN LIMITED EDITIONS OF SEVEN OR LESS

rnia

LA JOLLA



s R. Ladner Antiques
Canada Zip 92037
) 459-3753 Hrs 10-5 and appt
English, Continental period fur-
Direct importer 17th and 18th C
s R. Ladner, ASID

PALO ALTO

uzhnikov Russian Icons
1261 Zip 94302
858-0469 By appointment only
Icons 15th-19-th C
ection of subjects
s. wide represent-
icons with ornate
namel and filigree
lections of mu
lity formed Also
silver, Faberge, and
Unconditional
e of authenticity
Circle #6 for
folio



REDONDO BEACH

e Antiques Mukashiya
th Catalina Zip 90277
540-5335 Hrs 12-5 30, cl Su M Tu
antiques for the ser
ector Specializing in
swords and fittings
acquer, inro wood
ats and fine clo
lso, scrolls, screens,
e and fine porcelain
1-14-32-210 Jingu-
buya-ku. Circle #7 for





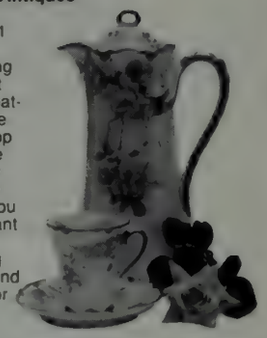
Set of four 19th Century Japanese Carved Gilt Wood and Painted Lacquer Buddha Figures Representing the Four Heavenly Guardians. 13" high
18th Century Japanese Gold Lacquer Alter Table. 54" wide, 17" deep, 29" high

Warren Imports
Far East Fine Arts

1910 South Coast Hwy., Laguna Beach, CA 92652 (714) 494-0150
166 North Palm Canyon Drive, Palm Springs, CA 92262 (714) 325-1070
Circle #30 in coupon for brochure

SAN JUAN BAUTISTA

Lillian Johnson Antiques
405 Third Street
Ph (408) 623-4381
Hrs 10-5, cl M.
Haviland matching service specialist with over 4,000 patterns in stock. We are the china shop on an earthquake fault. Write today for free brochure explaining how you can be on our want list for your pattern's missing pieces. We buy and sell. Circle #21 for brochure.



Illinois

LAKE FOREST

Lake Forest Antiquarians
Post Office Box 841 Zip 60045
Ph (312) 234-1990 Hrs by appointment
Specialist in the finest antique British, Irish and Continental European silver. Circle #70 for illustrated catalogue

Maine

YARMOUTH

W. M. Schwind Jr. Antiques
17 East Main St. (207) 846-9458
18th and 19th century antiques purchased directly from old Maine homes. Formal and country New England furniture American and European accessories: ceramics, glass, metal, textiles. China trade items. Paintings and prints. All displayed for sale in a Federal period residence. Courtesy to the trade. Circle #88 for brochure.



CHICAGO'S
LARGEST
NTIQUE DEALER
featuring
FURNITURE
French English & Continental
ORIENTAL ART
Large & varied selection

BRONZES	PAINTINGS
CHANDELIERS	SILVER
PORCELAIN	CLOCKS
ART GLASS	BRIC-A-BRAC

DOUGHTY & BOEHM BIRDS
& much, much more all at

Donrose Galleries
751 N. WELLS•312/337-4502
Monday - Saturday 10 to 5
We are interested in purchasing worthwhile ART of all periods
WHOLESALE & RETAIL
VISA & MASTER CHARGE



One of Several Period French Armoires
Always in Stock to the Trade
1700-16th St. San Francisco, CA 94103
415-863-3914 Mary and Dale Raynor
10-5, Monday through Friday
Circle #28 in coupon for brochure

ANTIQUE FAIRE
FINE COUNTRY FRENCH ANTIQUES



We offer an outstanding inventory of beautifully restored slot machines in perfect working condition. Legal as collectables, these bandits of Yesteryear have proven to be a terrific investment . . . an investment you and your friends can really enjoy We sell and ship worldwide Satisfaction guaranteed. Call or write today

Unique Antiques
2068 U.S. 19S (813) 530-1411
Clearwater, Florida 33516



South Indian Temple Toy, 30" long, 41" high

ACCENTS ON ASIA

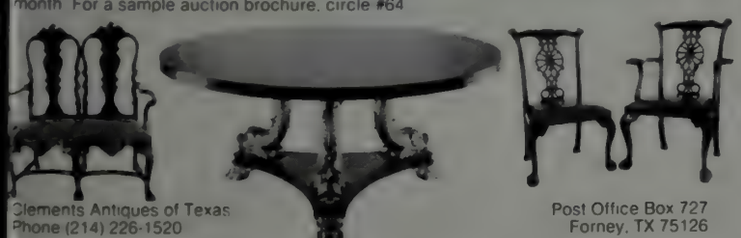
Sacred Temple Art • Life Size Sculpture
Fine Porcelains • Urns
Most Unusual Store of its Kind.
Wholesale/Retail
2263 Union Street (415) 563-1955
San Francisco, California 94123
Circle #90 in coupon for brochure.

Clements of Texas
Antique Showrooms

Feel the excitement when you visit our showrooms in Forney, 20 minutes from Dallas We have 35,000 sq. ft. of antiques for the trade and collector. It took Texas to hold this huge collection of fine quality antiques at wholesale prices Visit us soon Send for our brochure and learn more about us by circling #23

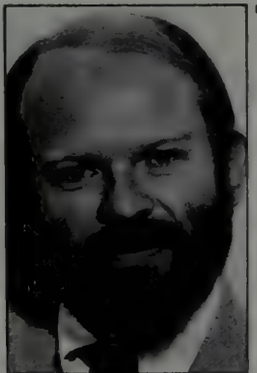
Monthly Auctions

The quality of our monthly auctions has drawn consistent praise They have become an essential part of the buying schedule for antique dealers Our reputation for reliability in auctions is among the strongest in the business Sales are the 2nd weekend of every month For a sample auction brochure, circle #64



Clements Antiques of Texas
Phone (214) 226-1520

Post Office Box 727
Forney, TX 75126



Antique Register Coupon

Let me register you

Just send me this coupon and I will register you with any of the following Antique Dealers. Circle the items you want and include **$1 for handling** and I will do the rest. I will process your requests and forward them to the companies you indicate

Dear Tad:
Enclosed you will find $ _____ which includes the **$1 for handling** as well as any costs requested. My check is made payable to Tad Gilmore

1. Free **2.** $10 **4.** $25 **6.** $6 **7.** $2 **10.** $2
21. Free **23.** Free **28.** Free **30.** Free **44.** Free
64. $2 **70.** $3 **87.** $6 **88.** Free **90.** Free

Name _____ Address _____

City _____ State _____ Zip _____

Mail to: Tad Gilmore P.O. Box 42345 San Francisco, CA 94101 (415) 673-3644

Stroheim & Romann — A Haven for Traditional Fabrics

THE FIRST INTERIOR designers in the United States were not the ones we customarily think of, such as Elsie de Wolfe, but rather, the dry goods salesmen who, in the nineteenth century, informally advised customers on the choices in style that Victorian furniture and fabrics offered. It was these men, working with their knowledge of materials and their instinctive sense of design, who created the idea that a room could be a harmonious, satisfying whole—and not just a conglomeration of objects.

One of the earliest and most successful of these talented businessmen was Julius Stroheim, the founder in 1865 of a firm that imported decorative fabrics. Today, Franklin Judson, president of Stroheim & Romann and the great-grandson of Julius Stroheim, continues the firm's tradition of combining business acumen with an eye for beauty. "We have a tremendous respect for art," he says, "but we have put business into art—to the advantage of both."



FELICIANO

At Stroheim & Romann, New York, fabrics are inspired by traditional designs. Discussing this preference are Stephen L. Tate, vice-president (left), and Franklin Judson, president.

The original address of Stroheim & Romann, at 26½ Cedar Street, signified—with the designation "½"—that the business was located on the upper floor of a building. This was the usual place for fabric firms in New York City until the 1920s, at first because they were often situated over furniture makers' or upholsterers' shops, and later because it was thought to be an advantage to the fledgling interior design profession if the designer's sources were kept secret. But in the twenties and thirties, Stroheim & Romann occupied various locations in midtown Manhattan, setting up showrooms that reflected the increasing prestige of the interior designer. Today Stroheim & Romann is very visible indeed, with ten showrooms in different cities across the United States. Reflecting on their history, Mr. Judson comments, "We've always been sensitive to what the designer wants. Over the years we've decided it's not our job to lead the designer; the designer must lead us."

In terms of the fabrics that interior designers have come to expect from



BOB DENNISON

In the Los Angeles showroom, cotton and rayon trim decorates the entrance with tasseled bands of color. Designed to blend with the entire range of the company's textiles, it complements the detailed finish of the accompanying satins, damasks and brocades.



Victorian abundance distinguishes the *Sakai* glazed cotton, above. Adapted from the patterns of a 19th-century Japanese document, it comes in five different colors.

continued on page 174


Give Baileys.
The taste of magic.
BAILEYS
ORIGINAL IRISH CREAM
To send a gift of Baileys
anywhere in the U.S.,
call 800-528-6148.
Void where prohibited.
Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1982

Florian Papp

At Florian Papp, the redoubtable Oliver Cromwell is still making his influence felt. As an example, this fine 1670 English oak chest-on-stand, with its Continental motifs chastened by the Lord Protector's Puritanical style. Note, especially, the fielded geometric panels, the split bobbin ornament. Contrast this with the Jacobean child's high chair, adjoining. Dating some three decades earlier, the chair displays the full-blown enthusiasm of its Elizabethan heritage, with motifs mindful of the Italian Renaissance. Oddly enough, neither piece was made by a cabinetmaker: at this time, furniture was made by the joiner, the turner, and the carpenter. Which may, not surprisingly, account for the curious blend of naivete and ebullience in early oak—producing an effect of utter, uncompromising Englishness. From the three gallery floors of Florian Papp, serving the requirements of collectors, museums, and interior designers since 1900.

—Melinda Florian Papp & William J. Papp, Jr.



Florian Papp, Inc.
962 Madison Avenue, New York, (212) 288-1700



HERE, THE DISTRACTIONS ARE MAJESTIC.

Beauty abounds and surrounds the Mauna Lani Resort. Ringed with four volcanoes on three sides and the Pacific Ocean on the fourth, Mauna Lani Resort is a majestic addition to the complex and varied beauty of Hawaii's Big Island. And its stunning new Francis H. I'i Brown Golf Course and Clubhouse are the talk of the golf world. In fact, one sports editor wrote about the Mauna Lani golf course: "If they ever put a golf course in the Smithsonian, this will be it."

Here on the Kohala Coast, where Mauna Lani is located, much of Hawaii's most colorful history took place. Kohala was where that fabled king, Kamehameha the Great, was born and raised. Even today at Mauna Lani there are prehistoric, spring fed fishponds fronting the site for a small, exclusive enclave of luxurious condominiums named Mauna Lani Terrace. This will be truly one of the most splendid places on earth in which to live. And soon just eighty of these elegant Mauna Lani Terrace condominium residences will take shape along this historic coastline.

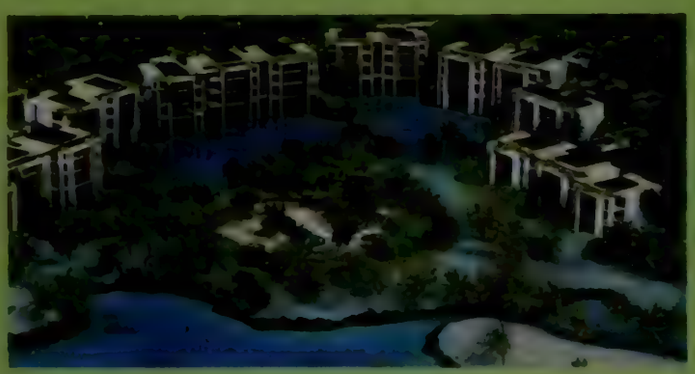
Now, as you read this, a great luxury hotel, Mauna Lani Bay Hotel, is being built for those guests who have experienced great hotels but now want more. When it is completed in early 1983, Mauna Lani Resort will assume its rightful place in the world of destination resorts.

Mauna Lani Resort is enduringly tied to the past. We have planned it that way. And the plan will be fulfilled. Mauna Lani Resort. Here, the distractions are majestic.

MAUNA LANI RESORT

A labor of aloha on the Kohala Coast by the Tokyu Corporation in association with the Mitsubishi Corporation.

For further information regarding Mauna Lani Resort, please write Mauna Lani Resort, Inc., P.O. Box 4959, Kawaihae, Hawaii 96743-4959.



FREDERICK P. VICTORIA
& SON, INC.

One of a pair of remarkable 18th Century Italian blackamoor groups from Elsie de Wolfe's Villa Trianon Ballroom.

Member of the Art and Antiques Dealers League of America

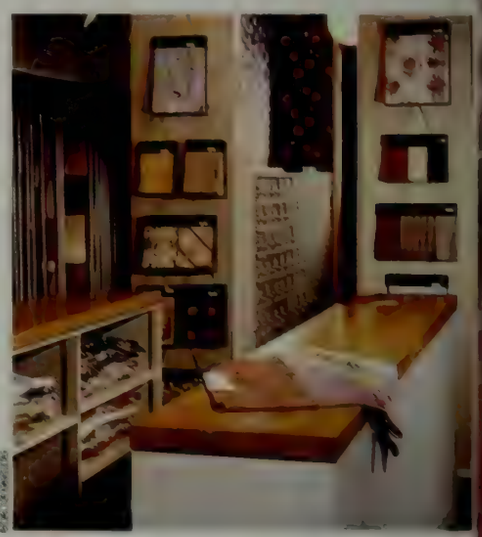
Fine French and English Furniture
—French, English, and Oriental Objets d'Art—
Hand crafted, Facsimile Reproductions.

154 East 55 Street
New York, N.Y. 10022
212-755-2581, 2549

Stroheim & Romann—
A Haven for Traditional Fabrics

continued from page 170

Stroheim & Romann, Linda Sparrow, vice-president of styling, says, "We're a traditional house. We base most of our designs on fabrics we find in museums both in the United States and Europe. And although we don't do something just for the sake of today's styles, we do use new colors and new combinations of traditional designs. The colors that are popular now in



Samples, meticulously catalogued, confirm Stroheim & Romann's belief in combining business with art. In the alcove, *Vignes des Tulipes* cotton enlivens the walls with flowers and brilliant color. On the counter are samples from the firm's Winterthur Collection

traditional fabrics are softly romantic."

If the colors of the fabrics are romantic, the pace of the industry to which Stroheim & Romann responds is not. "New colors generally appear in the fashion industry first," says Mrs. Sparrow, "and there used to be about a year's transition period before those colors appeared in upholstery fabrics. Now that period has come down to about four months."

Mr. Judson elaborates: "Things are moving so fast that we've installed a computer, and the computer is keeping track of color trends for us. In fact," he adds, apropos of an antique shuttle from a handloom, which he uses as a paperweight, "this is outmoded even in mechanical form. Today we have shuttleless looms in

continued on page 177



MIKIMOTO

The Originator of Cultured Pearl
Since 1893.

NEW YORK 608 Fifth Avenue, NYC 10020 (212) 586-7153 • LOS ANGELES 550 South Hill Street, Suite 680, L.A. 90013 (213) 625-106
TOKYO (03) 535-4611 • ZURICH • FRANKFURT • LONDON • HONG KON

Write for Catalog. $2.0



Five piece "NATIVITY SET" (Glaze finish only) Max. Ht. 13¼" also sold as separate pieces © 1982 WEIL CERAMICS & GLASS, INC.
Authenticity guaranteed by the distinctive Lladrō trademark on the base.
Send $25.00 for full color Collectors Catalogue
Exclusive importers: **Weil Ceramics and Glass Inc., 303 Paterson Plank Road, Carlstadt, New Jersey 07072**

UNION-NATIONAL
Since 1901
fine bedroom, dining room and occasional furniture



Overall dimensions: 59½" (151.1cm) long,
25½" (64.8cm) wide, 29¾" (75.6cm) high.

From our distinctive collection of occasional furniture
Send $3.00 to Department A for brochure "Furniture for Gracious Living"
UNION-NATIONAL, INC. • P.O. BOX 1259 JAMESTOWN, N.Y. 14701

Stroheim & Romann—A Haven for Traditional Fabrics

continued from page 174

which the weft—the thread running horizontally through the fabric—is blown across the vertical threads by a current of air—just a puff, and you have a piece of cloth."

Still, by whatever means the fabrics are made, Stroheim & Romann is firmly based in its long history. "We do fewer and fewer fabrics with contemporary designs," says Mr. Judson.



As a traditional fabric house, Stroheim & Romann is called upon to reproduce textiles from museums. Winterthur fabrics on the showroom wall include (clockwise from left): *Ch'ien Lung* cotton, *Avalon* striped cotton, *Winterthur Velvet* and *Cumberland* damask.

"The traditional fabrics can be lived with more easily. They suit people who don't want to redesign their houses every three years." Linda Sparrow points out, "Documentary fabrics from the 1880s and even the 1780s and earlier—the William Morris prints and the big, bright eighteenth-century chintzes and Jacobean crewel work—all have a contemporary look. There is a print called *Victoria and Albert*, which dates from the middle of the nineteenth century. It's a floral-print glazed chintz that was designed in 1854 for Queen Victoria's yacht. The story goes that when the queen saw the sketch for the design she drew a profile of Prince Albert in the vines around the flowers. Then the prince took the pencil and drew

continued on page 178

Time is Beautiful...



In Platinum

Platinum, the most precious of metals, elegantly styled into limited edition timepiece from Johnson Matthey Time. Each of the 500 in the "Classic" style will be numbered and registered to the purchaser.

Time is Thin. The MaTTech II quartz movement represents a breakthrough in Swiss technology. With this movement the battery maintains three years of autonomy. An heirloom for generations to come.



Time Has a Key. The solid platinum key with diamond fits precisely into the inset cup at the back of the timepiece leaving the case free of old style stems to mar the clean lines. The "Classic" with platinum key is $3,000 for Men. $2,500 for Women at selected fine jewelry stores.



For the store nearest you call toll-free 1-800-556-7906.

JOHNSON MATTHEY TIME

THE PLATINUM WATCH COMPANY

Available at – Tourneau, Inc., 500 Madison Avenue, New York, New York





Stroheim & Romann—
A Haven for Traditional Fabrics
continued from page 176

in her profile, as well. This design, which is still popular with the English royal family, is printed and sells widely today in the original red and green color scheme."

Some of Stroheim & Romann's newest fabrics illustrate the range and consistency of the firm's designs. *Sakai*, a traditional glazed chintz, incorporates Japanese motifs of flowers and birds. A collection inspired by fabrics in the Winterthur Museum includes *Ch'ien Lung*, a cotton taffeta; *Rutland*, a satin stripe; *Cumberland*, a damask; and *Winterthur Velvet*.

"Documentary fabrics from the 1880s have a contemporary look."

With such a spectrum of fabrics and motifs to choose from, it is not surprising that Stroheim & Romann satisfies a wide variety of designers and their clients. "We have supplied fabrics for the White House and for Gracie Mansion," says Mr. Judson. "Even in the early days, all the decorators who were making the profession a force to be reckoned with came to us. Elsie de Wolfe came to our uptown showroom in the Heckscher Building at Fifty-seventh Street and Fifth Avenue, and Nancy McMillen was a client of ours. They were marvelously creative people. I think it's their kind of spirit and experimentation that enables us to be successful in combining art and business. It's a big world, but I'm confident that we make our contribution."

He adds, smiling, "My wife picks Stroheim & Romann fabrics for our house. I wouldn't stop her if she wanted fabrics from somewhere else, but I confess that I breathe a sigh of relief when she picks ours. Then I know we must be good." □

—Jeffrey Simpson

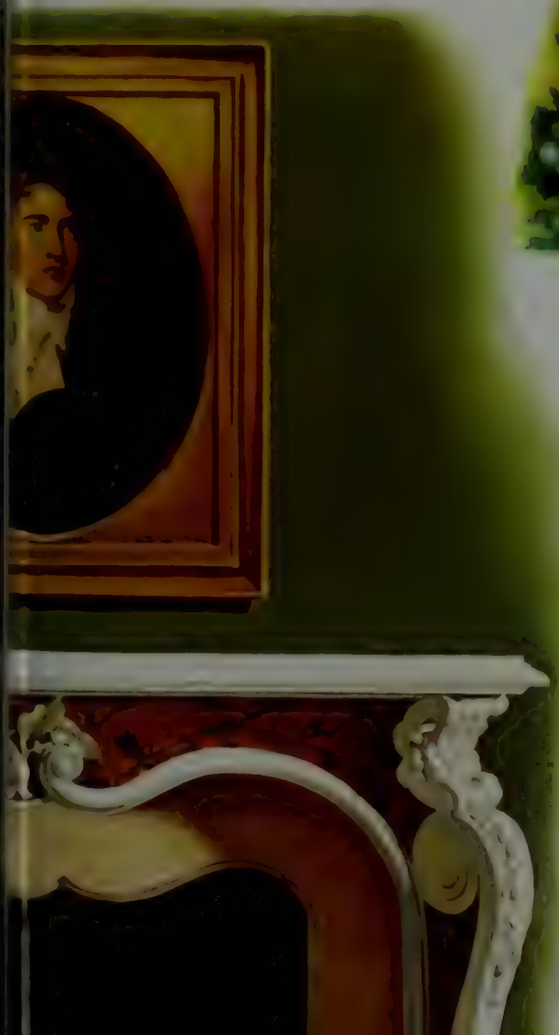
Designs featured this month in "In the Showrooms" are available through interior designers.

It never was just a house. This ome became a character in the ory of every family who lived in If one looks closely, there's a story to be read in the details this home.

Inside the front door, the iginal brass lock still stands ntry against intruders. A curity system augments its ork these days, but at the me when the dirt highways rought renegades as well as iends, it did its job well.



The faces in the portraits that ave hung above the mantle hange, but the gently carved arble with both strength and legance, speaks of things that ndure. Hundreds of parties have elebrated hundreds of new





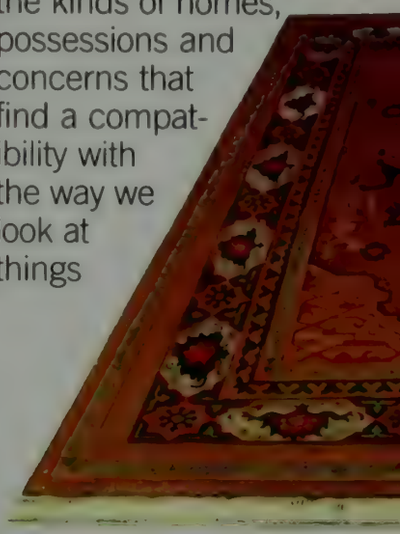
years in this room. Ends of wars were toasted. New babies were greeted. And many a new life was



begun when a lovely bride descended that swooping spiral staircase with the stained glass window above.

The names have changed. Caldwell and Campbell. Von Egon and Veroni. Johnson and Jerome. The styles have changed, too. Louis XV tables and oriental rugs. Eames chairs and Mondrian paintings. But nothing has altered the continuity of this home's story. It speaks of respect for craftsmanship and care, and an appreciation for the best each era had to offer.

This is a symbolic house. It's symbolic of the kinds of homes, possessions and concerns that find a compatibility with the way we look at things



at the Chubb Group of Insurance Companies. Victorian or solar. Georgian or Frank Lloyd Wright. Our people know when a home is valued for its character as well as its characteristics. They have designed coverages that take this into account. Our replacement cost coverages, our Personal Articles Floaters; our ability to agree on the value of things with the person who values them most, and our personal involvement with the places and things we insure; for 100 years these are what have set Chubb apart in personal insurance.

When it's more than just a house it demands more than just insurance.

This is how we think at Chubb.

CHUBB

Group of Insurance Companies
100 William Street, New York, N.Y. 10038



Shown here: Tulips, Tulip Time, Tulip Border, and Warner

ELEGANCE

You'll find it in the new Warner Screenprint Collection, Volume VI. This is an incredibly rich collection of more than twenty-three different wallcovering designs with thirteen magnificent borders in your choice of three or four of the newest colorways. Most of this collection have correlated fabrics that complete an elegant ambiance.

Warner Screenprint Collection, Volume VI is available now through interior designers and decorating departments of fine stores.

The Warner Company
108 South Des Plaines, Chicago, IL 60606
Showroom: 6-134, The Merchandise Mart, Chicago, IL 60654

All the elegant things happening to walls are by Warner

Wallcoverings & Fabrics

Chicago • Cleveland • Dallas • Detroit • Houston • Kansas City • Milwaukee • Minneapolis • Pittsburgh


An Affair with the Air
Claire Burke
FINE FRAGRANCE FOR THE HOME



Exercise isn't what it used to be. It's better.

With the Power-Pak 400 from Universal, your family can get the kind of exercise they need, right in the comfort and safety of your own home.

Six exercise stations and more than 100 available exercises make the Power-Pak ideal for adults who want to look better and feel better . . . and for budding young athletes who want to perform better with less risk of injuries.



Tredex Home Exercise Treadmill

Makes jogging and walking a pleasure without the hassles of polluted air, crazy drivers and hard, irregular running surfaces. Computerized control panel tells speed, distance, running time and pulse rate.

You'll look better and feel better with Power-Pak and Tredex from Universal. For more information and the name of your nearest dealer, mail this coupon or call **800-553-7901 Toll Free.**

Universal®
We take your body seriously

I'd like to know more about your complete line of:
_____Power-Pak home exercise systems _____Tredex home exercise treadmills

Name _____ Address _____

City _____ State _____ Zip _____ Phone () _____

Mail to: **Universal** Dept. AD-122, P.O. Box 1270, Cedar Rapids, Iowa USA 52406

Neat way to tidy up back issues: our clear acrylic bin.

Beside your favorite chair, in your office, your library on a bookshelf, this clear acrylic bin keeps Architectural Digest back issues handy, neat, and available.



ARCHITECTURAL DIGEST
SELECTIONS
Dept. A6D2
8460 Higuera St., Culver City, CA 90230

NAME _____ A6D2

ADDRESS _____

CITY _____

STATE _____ ZIP _____

(Indicate quantity)

_____ #00255 **Magazine Bin** $41.00
($3 shipping and handling per item)

☐ Check payable to Architectural Digest Selections (add 6% sales tax if delivered in Calif.)

☐ Visa ☐ Mastercard ☐ Diners Club
☐ American Express Exp. Date _____

Card # _____

Signature _____
(if charging)

It's easy to order by phone.
Call toll free 800-421-4448.

Mon.-Fri. 7am-7pm. Sat. 7am-1pm. Pacific time. In California call 800-252-2071. Credit card orders only. Offer good in USA only. Allow six weeks for shipment. Items may be shipped separately.



Enjoy the rich, natural look of Quarry tile with the quiet comfort of Kentile!

ırry captures the elegance of a palazzo courtyard, the rich- s of subtly shaded, handcrafted quarry tile in a solid vinyl made for modern living.

Here's the naturally luxurious look you want to turn iiet corner, or ho-hum room into a proud, dramatic . And Quarry, in its muted today tones of Ivory, ge, Citron or Apricot blends beautifully with r present decor. Or most exciting ıre plans.

And there's even more to Quarry. e with it awhile and you'll really appreciate the super-natural powers Kentile® gives to a handsome, natural look. Unlike quarry tile, Kentile Quarry is delightfully comfortable and quiet underfoot.

And of course, these one foot square tiles, ⅛th inch thick and made up of four 6-inch units, are easier and less expensive to install than real quarry tile. They clean easily. And last and last. Beautifully.

Why not stop in and see Quarry at your Kentile dealer? You could be living in a palazzo sooner than you think.

the Kentile decision.

It's the easiest one you'll ever make.

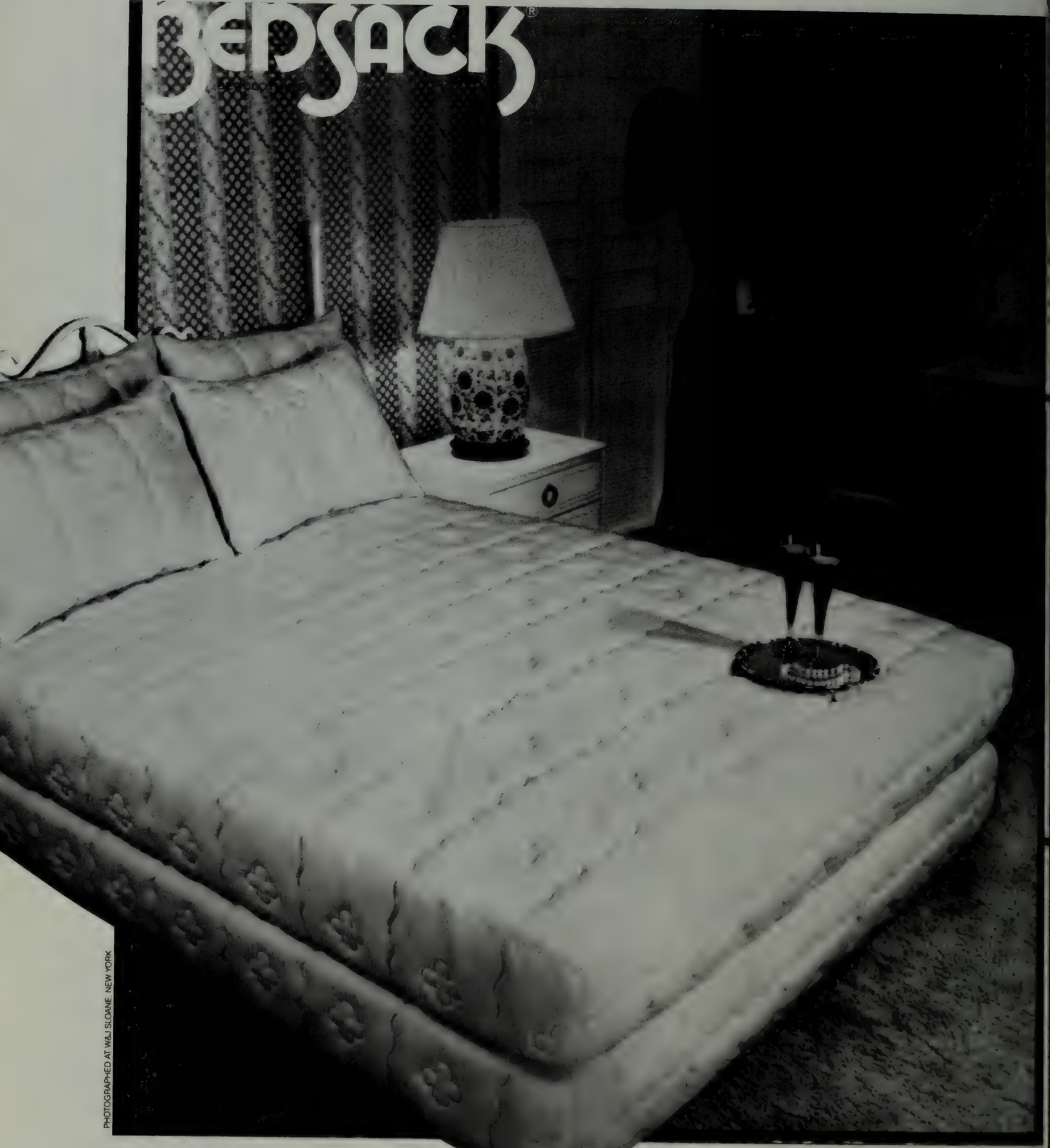
KENTILE®
FASHIONS in FLOORS

Kentile Floors Inc., Brooklyn, N.Y. 11215

ULTRA

BEDSACK®

BEDCLOTHING



PHOTOGRAPHED AT W&J SLOANE, NEW YORK

The secret of attractive, easy bedmaking. Ultra BedSack®* bedclothing has all kinds of appeal. It wraps mattress or boxspring in luxurious protection, comfort, convenience and good looks—on all four sides as well as top. Slipping on like a fitted sheet, it stays snug, makes the bed glamorous to look and feel. Ultrasonically and generously quilted (no threads to snag or break), it is machine washable, no-iron, finely covered in polyester-cotton. Go about your affairs with minimum care for your bed, with Ultra BedSack. PillowSack®, too. At fine linens departments everywhere. *Patent pending

© 1982 Perfect Fit Industries, Inc. Monroe, N.C.


C16A


C1AC


C8A


Detail
C16A

Handcrafted elegance for the discriminating buyer.

For over half a century Williams Antiques has supplied fine antiques to discriminating buyers throughout the United States.

Our handcrafted tables and chairs are 18th Century copies custom made to your specifications by master craftsmen. All carving is done by hand with a beautiful hand-rubbed finish.

Do not confuse our copies with the machine made reproductions offered by many manufacturers today.

For further information write for our free brochure or call our toll free number 800-241-1918.

WILLIAMS ANTIQUES, INC.

4010 PEACHTREE ROAD / ATLANTA, GEORGIA 30319


Sheraton 402

The World of Florence Bates Hayward

DURING A CAREER that spanned four decades, Florence Bates Hayward introduced a casual, Oriental-influenced elegance into the lexicon of interior design. Inspired by the informal way of life in Honolulu and Los Angeles—the two cities she has lived in for most of her adult life—Mrs. Hayward shied away from overly studied interiors. Instead, she juxtaposed contemporary furnishings with Oriental antiques purchased during her many trips to China. Now in her nineties, Mrs. Hayward recalls her influential career with characteristic modesty and understatement.



ELIOT COHEN

A Ming vase and African sculpture in Mrs. Hayward's living room project the simplicity she finds compatible with contemporary design.

"The Chinese explained my taste by saying 'You have the eye'—whatever that means," she says. "I seem to know, instinctively, the quality of a piece, although I never received any formal training in design or antiques. Apparently I've had this feeling for things ever since I was a child. When I was eleven I saved up my allowance, bought some white paint, and, in the middle of the night, painted over our mottled black mantelpiece at home. My family, of course, was utterly displeased with me."

Mrs. Hayward's best friend during her high school days and in teacher's college was Dorothea Lange, later to achieve fame as a photographer. "One day, Dorothea and I were riding on a streetcar in New York City, and grumbling about teaching—she wanted to photograph and I wanted to do anything but teach," recalls Mrs. Hayward. "I told her we ought to go to California, to see what it was like, and she agreed. Despite our families' strong objection to our going, my father arranged passage for us from New York to San Francisco."



ELIOT COHEN

When Chinese friends said to Florence Bates Hayward, "You have the eye," they spoke of the interior designer's instinct for quality in Chinese antiques. In her Los Angeles home, a screen imparts a serene Oriental flavor.

After a lengthy stay in San Francisco, Mrs. Hayward traveled to Honolulu, married, and found her niche in interior design. Living on ocean-swept Black Point, in a house she transformed into a showplace, she became intrigued with the simplicity of Chinese design and its relation to modern furniture. On a trip to China—part of a planned journey around the world—she became involved with the culture and antiques that were to become her trademark.

"I arrived in Shanghai on the day the Japanese bombarded the city, in 1932," says Mrs. Hayward. "We sailed up the Whangpoo, and when I saw the results of the bombardment I was terrified. I arranged passage one night on a small boat to T'ai Hu and then went on to Peking by train. In Peking I happened upon a man I had met previously in Honolulu. He was in China to purchase pieces for the collection of the crown prince of Sweden and for the British Museum. He asked if I would like to join him—did you ever hear of such luck? He had an entree, of course, to every shop and home in Peking, but he dealt primarily with members of the nobility who had family treasures tucked away in corners and basements. Well, I canceled my trip around the world and used the money to purchase things to take home to Honolulu. I bought only pieces I'd never seen imported before, like Chinese garden fences and cooking utensils. Once back in Honolulu, I sold everything in two weeks, so I immediately jumped on a boat and returned to China."



ELIOT COHEN

More treasures from China include Han Dynasty bronzes, a Thai Buddha and a bronze duck. Painting is by Japanese artist Isami Doi.

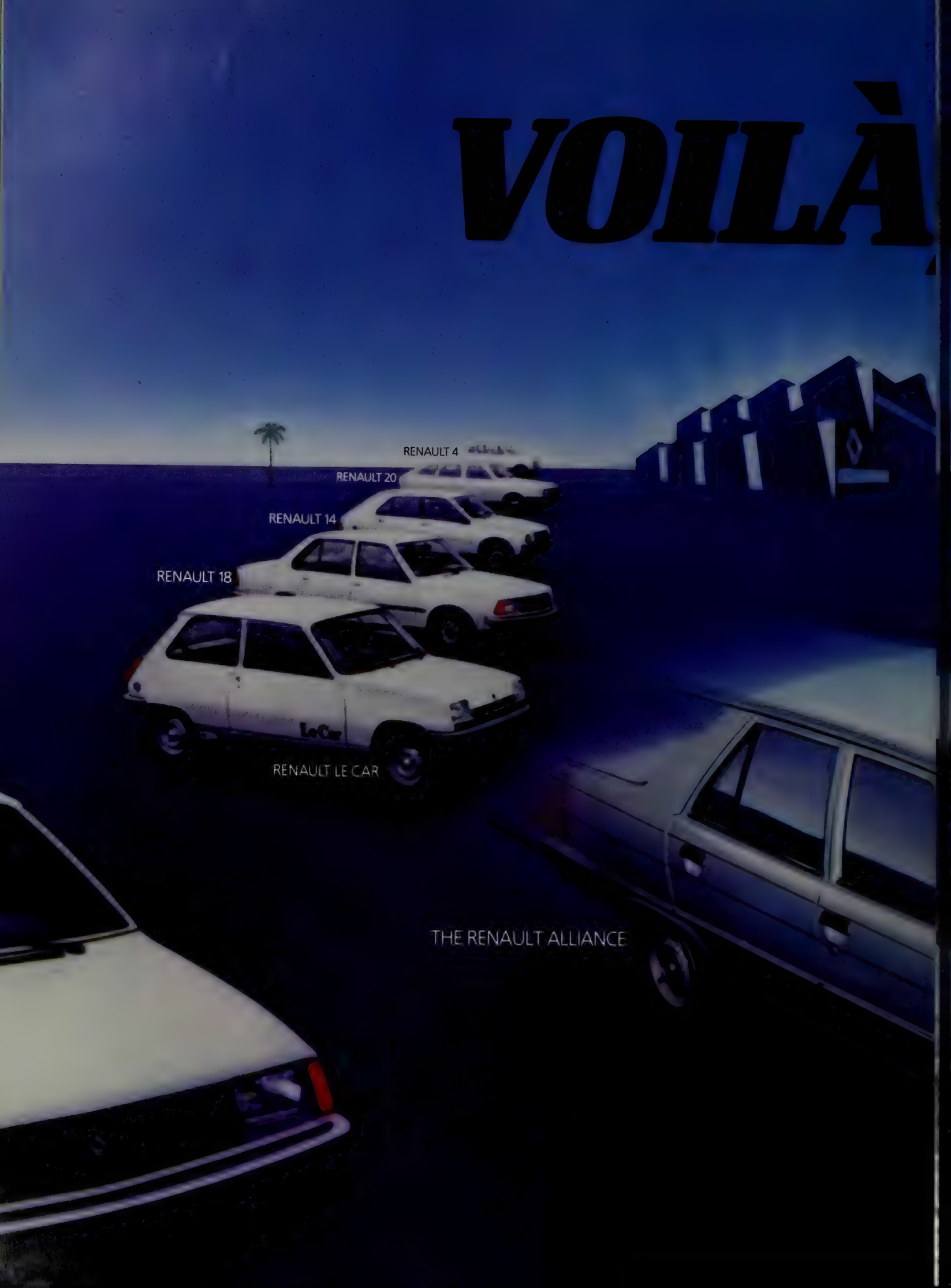
Mrs. Hayward continued to visit China every eight months, and between buying trips she created interiors for some of the most prominent

continued on page 190

QUICK. WHO JUST WON EUROPE'S MOST COVETED PRIZE FOR AUTOMOTIVE EXCELLENCE?



FOR THE ANSWER, TURN THE PAGE.


VOILÀ
RENAULT 4
RENAULT 20
RENAULT 14
RENAULT 18
RENAULT LE CAR
THE RENAULT ALLIANCE

When 52 journalists from 16 countries were asked to choose the best new car on the roads of Europe, they spent weeks testing entries from Volkswagen, Datsun, Toyota, GM—even a $23,000 BMW. And then they named the Renault 9 Europe's Car of the Year for 1982.

RENAULT

Now you can drive the Renault Alliance, the U.S. version of the car that's breaking sales records across the Continent. Built in the States by American Motors, the Alliance has been carefully tailored to meet the needs of the American driver. Including the need to be affordable. Get behind the wheel and understand what Europe's automotive experts mean when they smile and say, "Voilà, Renault."

For more information, please write: Renault Marketing Dept., American Motors Corp., 27777 Franklin Road, Southfield, Michigan 48034.



RENAULT
American Motors



***Williamsburg*® Furniture. Approved copies of Williamsburg antiques recreated for those who appreciate *true* traditional styling.**

Send $8.00 for 180-page "Library" including Kittinger designs and other historic reproductions to Kittinger, 1905F Elmwood Ave., Buffalo, New York 14207.

KITTINGER

Boston, New York, High Point, Atlanta, Miami, Buffalo, Chicago, Dallas, Denver, Los Angeles, San Francisco, Seattle, Vancouver, BC

Goebel

The Porcelain Sculptures of Helen Granger Young

"Madelyne." A limited edition of 500. 12 inches high. $625.



Maxine's Ltd.
7144 University Ave.
Des Moines, IA 50311
(515) 255-3197

Folger Art Gallery, Inc.
149 East Carmel Drive
Carmel, IN 46032
(317) 846-5185

Windsor Gift Shop
233-237 Main St.
Madison, NJ 07940
(201) 377-7273

For additional information and a color brochure, write to: Goebel, Dept. AD212Y, P.O. Box 525, Tarrytown, N.Y. 10591.

Also available in Canada.

The World of Florence Bates Hayward

continued from page 186

families in the Hawaiian Islands. Of the many types of objects she found, perhaps her greatest discovery was white lacquer. "White is the mourning color of China," she explains. "There was a temple outside Shanghai that was used only for funerals, and it was furnished with white lacquer—altar tables, cabinets, everything. This was the sole temple I had ever seen with white lacquer pieces.



For the private club Ocean House, once Marion Davies's beach home, Mrs. Hayward subdued the opulence of Georgian paneling with her sleek Chinese-inspired furnishings.

They were very rare even then and, as far as I know, are unavailable today." Another of Mrs. Hayward's innovations was to purchase traditional Chinese screens and suspend them on the walls of her rooms, at eye level, so that their designs could be seen to best advantage.

"During the years I traveled to China I read every book I could find about the country," she continues. "I had good luck and made good contacts. Often I would be told about families with antiques hidden away, families who would let me visit their homes only late at night, so no one would guess they owned such treasures. Once back in my hotel, I would be so excited I couldn't sleep. Every morning I'd get up before dawn and

The World of
Florence Bates Hayward

take a ricksha to the temples outside of Peking, where the city merchants set up tables to sell special wares.

"When the sun rose they returned to Peking and opened their larger shops on Furniture Street, as it was called. Actually it was a narrow alley, lined with shops piled to the ceilings with antique Chinese furniture. It was so dark inside that the pieces, in order to be seen, had to be carried into



Gilding, used throughout Ocean House, appears to striking advantage in the drawing room. To enhance it, Mrs. Hayward added draperies illuminated with gleaming metallic threads.

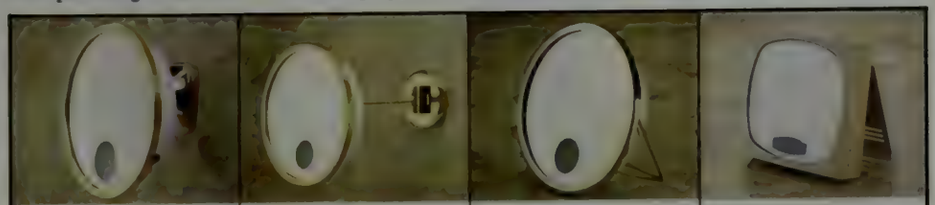
the dusty street, which was full of chickens and pigs. Despite the dirt, I couldn't look in any direction without seeing beauty—an archway, a doorway, a window frame. Chickens roosted and flowers bloomed in the rain gutters of buildings with beautiful carvings. I bought all I could. On my last trip to China I left the country with 100 tons of roof tiles, fences and handmade carpets—some of them fifty feet long—as well as 123 pieces of hand luggage, all filled to bursting with smaller treasures."

Changing politics in China ended Mrs. Hayward's expeditions to that country, and a set of new career opportunities drew her to Los Angeles. The late entrepreneur Joseph Drown purchased a rambling old stable, and,

continued on page 192

The world's most beautifully crafted custom mirror, seen in the grand hotels throughout Europe—Hôtel Plaza Athénée, Hôtel George V, Hôtel Bristol, Hôtel Ritz—is now available in America.

Miroir Brot's 150 year manufacturing heritage provides you with three times the magnification of an ordinary mirror. The revolutionary spotlight designed into the mirror surface eliminates fogging while providing illumination for make-up application and barber-clean shaving. Easy to use, just plug in.



Swivel Wall Model	Long-Arm Model	Portable Table Model	Travel Mirror
Chrome #7120 $169.00 Gold #7130 $195.00	Chrome #7121 $370.00 Gold #7131 $405.00	Chrome #7127 $169.00 Gold #7137 $195.00	Ivory #7141 $95.00
Measuring 9-3/4" in diameter and 5-1/2" deep from wall to glass this model is ideal for smaller bath, vanity, and wardrobe areas	When fully extended, the convenient swivel arm of this model extends *Miroir Brot* over 8-3/4 with full 360° motion	Take *Miroir Brot* anywhere in the home with this convenient stand alone model. A truly portable extension of *Miroir Brot* for vanity use	This 6-1/2" compact travel mirror incorporates all of the unique *Miroir Brot* features into a smooth-edged, ivory toned case

Bring the image of sophistication into your home. Credit card customer's call: TOLL FREE, (800) 421-4404. In Calif.; call, (800) 252-0505. To order by mail: Check, MasterCard or VISA accepted. Mail to: *Miroir Brot*, U.S.A. 8921 Lindblade St., Culver City, CA 90230. (213) 204-4400. Add $6.00 for shipping and handling. (If you order more than one, we'll pay all shipping costs.) In CA, also add 6-1/2% sales tax. Additional special bulbs (#7190) available at $5.00 each.

Quantity	Style #	Price
	Subtotal	
	Plus Tax	
	Plus Frt.	
	Total	

Name _____
Address _____ Apt.# _____
City _____ State _____ Zip _____
Phone # () _____ Check (), VISA (), MC ()
Card # _____ Exp. Date _____

Miroir Brot, U.S.A., 8921 Lindblade St., Culver City, CA 90230 (213) 204-4400



The worldwide popularity of Steiff bears keeps on growing. Collectible and lovable, they're from the creator of the original Teddy Bear, and handmade in Germany, since 1903. Ask for the authentic Button-In-Ear brand at fine toy and department stores.

Steiff
BUTTON IN EAR

The bear market is bullish.





The World of
Florence Bates Hayward
continued from page 191

in 1945, enlisted Mrs. Hayward to execute the interiors of what was to become the Bel-Air Hotel. No sooner did she return to Honolulu, after spending six months in Los Angeles, than she received a cable asking her to return—this time to Santa Monica, to help transform the former beach home of Marion Davies into an exclusive private club, Ocean House. Mrs. Hayward lived in the fifty-room



In one of Mrs. Hayward's earlier homes, ancient bronzes were assembled on a rosewood table. "They nourished my preference for the Spartan beauty of Oriental décor," she says.

Georgian mansion overlooking the Pacific Ocean for nine months, while the renovation took place. Much fanfare heralded the opening of the club, and by this time Mrs. Hayward had so many clients in Los Angeles that she and her husband decided to make that city their home.

For the remainder of her career, Florence Bates Hayward continued to bring her interpretation of modern elegance to private homes and luxury hotels. "And you know," she says, "after I cashed in my round-the-world ticket in China, I never did get to Europe. I don't regret it, either. Through study, I learned to decorate in the European style, but I always thought the simplicity of antique Chinese design was much more compatible with modern furniture and with a modern way of life." □

—Cameron Curtis McKinley



"Lovewhispers"

Our new collection in gold

ilias LALAoUNIS

4 WEST 57TH STREET AT FIFTH AVENUE, NEW YORK, N.Y. 10019
TEL. 265-0600, TELEX 710 581 3081

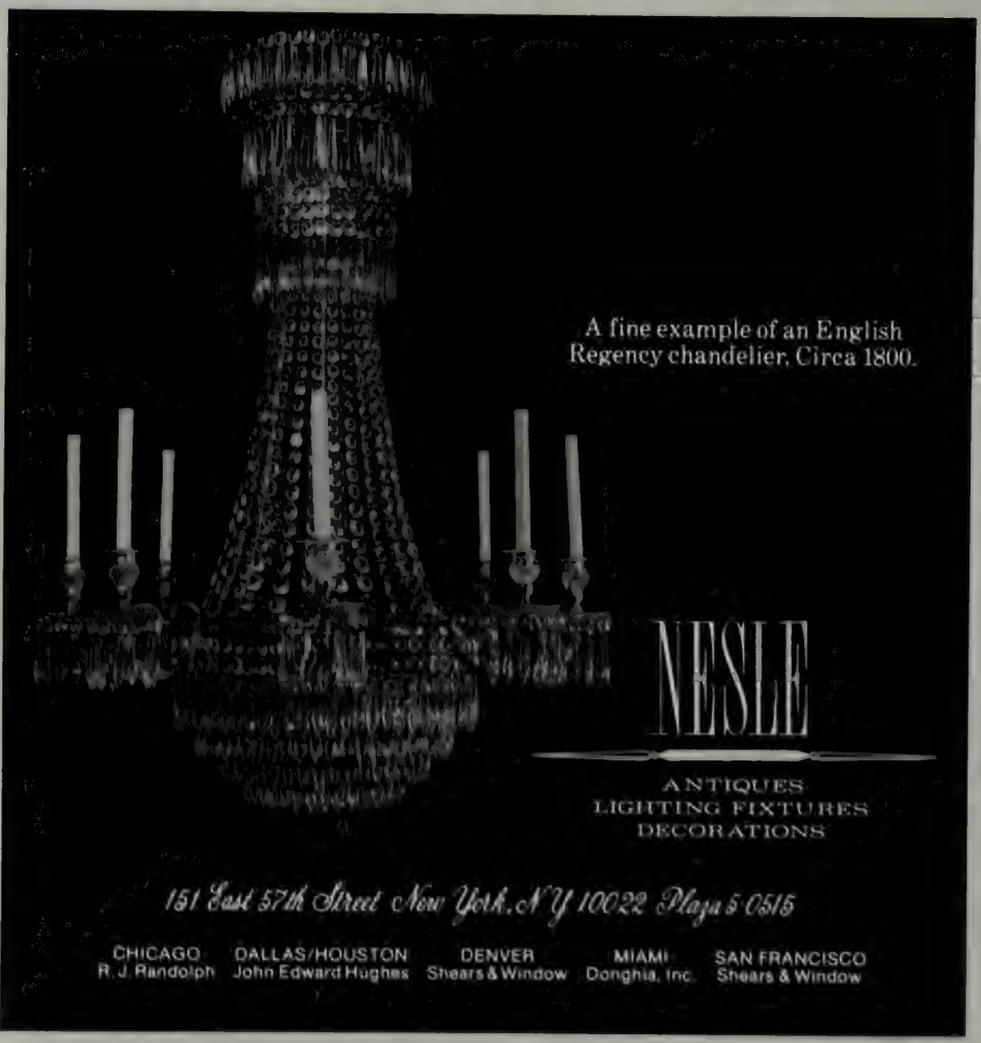
ATHENS PARIS GENEVA ZURICH VIENNA TOKYO HONG KONG

1782 Val de Loire



Near Vendôme in the Loire Valley lies the chateau country, where Eighteenth Century noblemen cultivated impeccable tastes for vintage wines and fine design that improved with age. Our Vendôme Huntboard with Cupboard, 80W x 18D x 95H, in honey-toned Claret, deeper Bordeaux finish or a variety of exquisite painted combinations, is the essence of the period. See the entire collection. For showroom write Mount Airy Furniture Company, Mt. Airy, NC 27030. From the fourth generation of our family for the future generations of yours.

1982 Mount Airy



The elegance of tradition.

the Mansion on Turtle Creek

A Hotel and Restaurant in the Rosewood Tradition of Excellence.

2821 Turtle Creek Boulevard
Dallas, Texas 75219
214/559-2100 or 800/527-5432
Member of Preferred Hotels
800/323-7500
The Leading Hotels of the World
800/223-1230





CARPET SO BEAUTIFUL IT COMES FRAMED.

This is an original work of art. One you can hang on the floor.
It's called Les Balsanes. And it's broadloom you actually compose yourself. (But unlike custom carpet, there isn't the customary wait.)

There are three pieces you can combine to make your masterpiece. Choose from a solid assortment of solids, a princely array of prints and of course—frames.

And this French wool broadloom comes in colors that are real French impressionists. As fresh, soft and subtle as a Monet.

All of which isn't to say that this is art for art's sake. You can use Les Balsanes to divide a room. Pull two rooms together. Make an area rug. Or turn your creation into a wall hanging.



Don't leave home without it.®

What's more, it's easy to become an art broadloom buyer. Because now Einstein Moomjy welcomes the American Express® Card.

Not only that, we'll ship and install anywhere in the U.S.

So visit Einstein Moomjy. Where you'll find a whole exhibit of this fine art.

Shop Einstein Moomjy with the American Express Card.

IN NEW YORK: **150 EAST 58TH ST.**, (BET LEXINGTON & THIRD AVENUES) A&D BLDG., (212) 758-0900 STORE OPEN 9:30 AM TO 6 PM INCL. SAT., MON & THURS TILL 9 PM.
IN NEW JERSEY: **PARAMUS**, 526 ROUTE 17 (201) 265-1100 **N. PLAINFIELD**, 934 ROUTE 22 (201) 755-6800 **WHIPPANY**, 265 ROUTE 10 (201) 887-3600
LAWRENCEVILLE, 2801 BRUNSWICK PIKE (ALT. U.S. 1) (609) 883-0700. ALL N.J. STORES OPEN DAILY TO 9 PM, SAT. TO 6 PM.

The National Antique & Art Dealers Association of America, Inc.

PRICE GLOVER INC.

57 East 57th Street, New York, N.Y. 10022 (212) 486-9767



Fine pair of American bell metal urn-top andirons with ball and claw feet. 24" high. Circa 1790.

James Robinson INC.

15 East 57th Street, New York, N.Y. 10022 (212) PL 2



Rare pair of George III Period Glass Lustres. Circa 1815.

Rosenberg & Stiebel, Inc.

32 East 57th Street New York, N.Y. 10022 (212) 753-4368



A pair of bronze candlesticks. Venetian, mid sixteenth century. Height: 5"



European Works of Art
Catalogue Five Dollars

S. J. SHRUBSOLE CORP

104 East 57th Street, New York, N.Y. 10022 (212) 753-8920



An unusual George III Epergne with eight small baskets and one large basket.
Date: London 1777 Maker: Thomas Powell
Width: 17¼" Height: 18"

GARRICK C. STEPHENSON

50 East 57th Street, New York, N.Y. 10022 (212) 753-2570



Unusual Chinese Export Table. The top with a removable tray, two drawers within the apron. Dark brown lacquer with gold decorations. 18th Century. W. 36", D 22½", H. 29½"

VITAM ARTI IMPENDERE · LIFE DEVOTED TO ART ·

Association Secretary
15 East 57th Street
New York 10022

STAIR & COMPANY

59 East 57th Street
New York, N.Y. 10022
(212) 355-7620



A rare William and Mary seaweed marquetry chest of drawers.
England, circa 1695.

Doris Leslie Blau

East 57th Street New York, N.Y. 10022 (212) 759-3715



A Turkish Oushak carpet, measuring 17'4" x 11'9", in shades of deep shrimp with accents of ivory, tobacco brown and blue green.

The National Antique & Art Dealers Association of America, Inc.

Philip Colleck

of London Ltd.

122 East 57th Street New York 10022 (212) 753-1544



Very fine pair of dark green and gold decorated Regency Armchairs. English, circa 1810.

Antique English Furniture Catalogue, three dollars

RALPH M. CHAIT Galleries

12 East 56th Street New York, N.Y. 10022 (212) 758-0937



Fine wood carving of Kuan Yin, seated in a grotto. Circa XIV-XV Century A.D. Height 19¾"

A LA VIEILLE RUSSIE

781 Fifth Avenue, New York, N.Y. 10022 (212) 752-1727

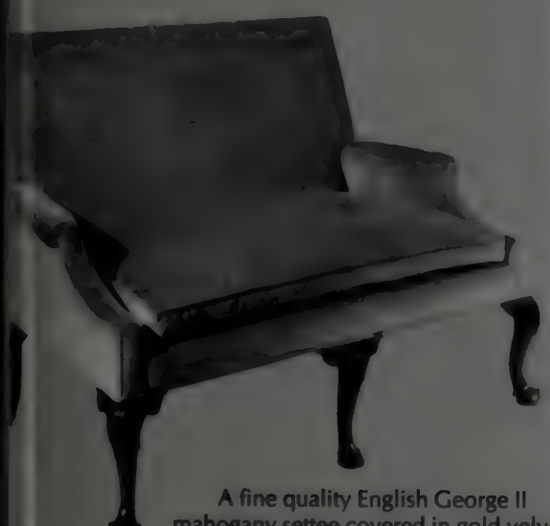


Gold mounted diamond, lapis lazuli and onyx butterfly brooch. English, circa 1925. Height: 2⅛"

MALCOLM FRANKLIN, INC

126 East Delaware Place, Chicago, Ill. 60611 (312) 337-0202

15 East 57th Street, New York 10022 (212) 308-3344



A fine quality English George II mahogany settee covered in gold velvet, having carved cabriole legs, front and back. Dating circa 1740. 48" x 26" x 39" high.

VITAM ARTI IMPENDERE · LIFE DEVOTED TO ART ·

A select Association of the most eminent dealers in their field. Informative membership booklet upon request.

FRED B. NADLER

P.O. Box 558, Lenox Hill Station,
New York, N.Y. 10021 • (212) 744-6165
and
56 Mount Street, Bay Head, New Jersey 08742 (201) 892-2575



Pair of exceptionally large Chinese Export covered jars in blue and white. 13⅛" high, 10" wide. Circa 1795.





Bon Appétit

GUIDE TO AMERICA'S BEST RESTAURANTS



A must for every traveler, this national guide puts America's best restaurants at your fingertips with 1,000 impartial listings chosen by *Bon Appétit* subscribers nationwide. Ratings for food, service, ambience and value. Choose the national guide with the 25 most-visited cities or one of the 12 individual city guides now available.

ARCHITECTURAL DIGEST **Selections**
Dept.A6D2, 8460 Higuera Street
Culver City, CA 90230
(Indicate quantity)

_____ #50206 National Restaurant Guide $7.95 ($1.10)
_____ #50208 New York $3.95 (1.00)
_____ #50211 Atlanta $3.95 (1.00)
_____ #50212 Chicago $3.95 (1.00)
_____ #50218 Houston $3.95 (1.00)
_____ #50219 Boston $3.95 (1.00)
_____ #50221 Miami $3.95 (1.00)
_____ #50207 Los Angeles/Palm Springs $3.95 (1.00)
_____ #50209 San Francisco $3.95 (1.00)
_____ #50210 Dallas/Fort Worth $3.95 (1.00)
_____ #50216 Las Vegas $3.95 (1.00)
_____ #50217 Baltimore/Washington $3.95 (1.00)
_____ #50220 New Orleans $3.95 (1.00)

Please add amount indicated () for shipping and handling per unit shipped.

Name _____ A6D2
Address _____
City _____
State _____ Zip _____

☐ Check payable to *Architectural Digest* Selections (add 6% sales tax if delivered in Calif.)
☐ Charge my:
☐ MasterCard ☐ American Express
☐ Visa ☐ Diner's Club Exp. Date _____
Card No. _____
Signature _____
(If charging)

It's easy to order by phone.
Call toll free 800-421-4448.
Mon-Fri 7 A.M. to 7 P.M., Sat 7 A.M. to 1 P.M., Pacific time. In California call 800-252-2071, credit card orders only. Offer good in U.S.A. only. Allow six weeks for shipment. Items may be shipped separately.



This famous Tianjin carpet now graces the Executive Sitting Room of the United Nations.

TIANJIN CARPETS THE GREAT WALL

When China went searching for a gift for the United Nations she went no further than Tianjin. And there she asked us, Junco, to make a carpet featuring the Great Wall of China. An incredible masterpiece taking 26 men one year to complete, it measures 60 feet long and 30 feet deep and now graces the Executive Sitting Room of the United Nations.





This is not the only honor to have been bestowed upon Junco carpets of Tianjin. They're the only carpets awarded with the National Gold Medal of Honor. The World Expo 1982 held in Tennesee USA included a China House. Only the best products in each category were on display. And in the carpet section only Tianjin was represented.

But the World Expo is not the only place you'll find the carpets of Tianjin. Junco carpets are on display and on sale now in all the finest stores throughout the States. They're all completely hand-made from strong, resilient Chinese wool. And they're available in an endless variety of designs, shapes and sizes.





Tianjin carpets will add richness in color and character to any home. After all, look what they did for the Great Wall.

風船 Junco 商標 Brand

中国 天津
Tientsin, China

China National Native Produce & Animal By-Products Imp. & Exp. Corp. Tianjin Carpets Branch
Address: 43, Baoding Street, Tianjin, China Cable Address: "JUNCOCARPET" Tianjin Telex: 23234 TJCAR CN

Bob Patino and Vicente Wolf — The Designers' Choices



PHOTOGRAPHY: FELICIANO

A rigorous economy marks the accessories interior designers Bob Patino (left) and Vicente Wolf select for the home. "Objects should be unpretentious," says Mr. Wolf, expressing the partners' taste for coherence in décor.

THE SAME MIXTURE of cool thinking and deliberate action that guides Bob Patino and Vicente Wolf as interior designers in New York marks their approach to objects for the home. "Our cardinal rule," Mr. Wolf explains, "before we even begin to worry about such matters as appropriateness or scale, is to consider the psychological impact a piece makes on a viewer. Objects should, above all, be unpretentious. Whether you're dealing with a plastic tray or an Egyptian sarcophagus lid, there should be a simplicity and a dignity to the piece. And it should be the best of what it is."

Both designers feel that quality is an essential ingredient, and question a prevailing tendency to blend the merely commonplace with the excellent. "Some people imagine that they can take a few things of indifferent origin and mix them cheerfully with more refined pieces," says Mr. Patino. "I don't think that really works." "Our instinct, instead, is to build on a foundation of value and integrity," Mr. Wolf comments, "and not compromise or take time out for the witty 'in' joke, which is generally not understood anyway. We have no time for the outrageous. It detracts from the harmony and coherence of the whole.

"Objects must also be personal," Mr. Wolf continues. "When we think in terms of furnishing a room, we take great care to focus on the client's taste, and in a sense, project it, which we feel good design should do. If he or she has a taste for the Egyptian or the pre-Columbian, then we'll shape it and make it rare, personal and, we hope, beautiful. I'm not mad about theme collections, such as obelisks, and would probably avoid them for myself—they make me claustrophobic—but I do enjoy assembling a collection for a client. However, I would insist on being straight-faced about it.





ABOVE: Inspired by the refinement of Oriental art, the designers fashioned these striking table accessories for Henri Bendel in New York City. "The plates, in china or crystal, can be turned to create an endless array of patterns," says Mr. Wolf, who alters the use of a candleholder with a colorful sprig of flowers. Chopsticks come in sterling or ivory. Place mat is of ribbed steel. RIGHT: Silver candlesticks designed by Elsa Peretti for Tiffany & Co., New York, are 15" high. "A flame at eye level disturbs me," Mr. Patino says. "With these, the light can flicker gently from above."

continued on page 204



Heritage

Craftsmanship in the finest tradition.

From the Heritage Upholstery and Dynasty occasional collections.
An *Authorized Drexel Heritage Dealer* is your assurance of consistently fine quality and service. Shop only where the registered emblem is displayed.
For the name of the authorized dealer nearest you, call toll free 800-447-4700. In Alaska and Hawaii, call 800-447-0890.

© 1982 Drexel Heritage Furnishings Inc.

Preserve your valuable issues of Architectural Digest in stylish, sturdy acrylic slipcases



Elegance and function combine in this cleanly designed organizer. **$22 each**

ARCHITECTURAL DIGEST SELECTIONS

Dept. A6D2 8460 Higuera Street
Culver City, CA 90230

____ **#50000 Clear Acrylic Slipcase $22**
($2.25 shipping and handling)

Name _____
A6D2

Address _____

City _____ State _____ Zip _____

☐ Check payable to Architectural Digest Selections
(add 6% sales tax if delivered in California)

Charge my:
☐ MasterCard ☐ American Express ☐ Visa
☐ Diners Club Exp. Date _____

Card No. _____

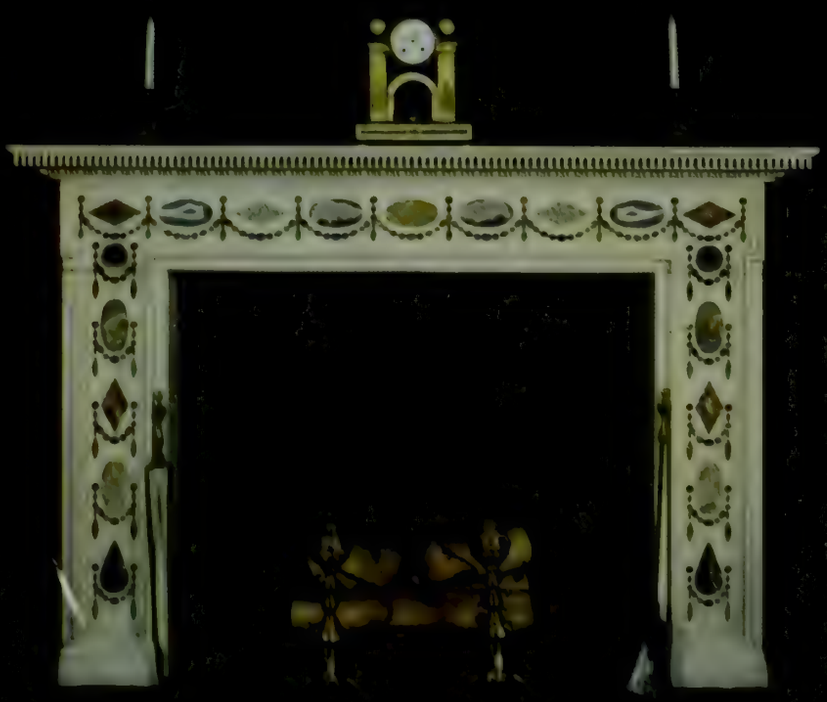
Signature _____
(if charging)

It's easy to order by phone.
Call toll free 800-421-4448.
Mon-Fri 7 A.M. to 7 P.M., Sat 7 A.M. to 1 P.M., Pacific time.
In California call 800-252-2071, credit card orders only.
Offer good in U.S.A. only. Allow six weeks for shipment.
Items may be shipped separately.

Danny Alessandro, Ltd
Edwin Jackson, Inc

1156 Second Avenue, New York, N.Y. 10021
(212) 421-1928 (212) 759-8210

Two entire buildings of display
Member of Art & Antique Dealers League of America



Original Regency Mantel from a mansion on London's Park Lane. White marble, inlaid with semi-precious stones.

Shelf Width 81"
Total Height 55"
Depth 11"
Body Width 73"
Opening Width 50½"
Opening Height 42"

America's largest fireplace specialists since 1879
Also, antique and reproduction 18th century marble and wood mantels, club fenders, andirons, firescreens and hearth accessories.

When your eyes tell you you're in a room

but the scent tells you you're in a garden

where cypress and wild flowers grow,

look for the flame of the candle by Rigaud.



RIGAUD

Made in Paris in four different scents. Available at HENRI BENDEL

Bob Patino and Vicente Wolf—The Designers' Choices
continued from page 200





LEFT: Function and elegance combine with gleaming efficiency in the chrome-plated and brass *Lombardi* mirror from Paul Associates in New York City. "This is a wonderfully disciplined object," says Mr. Patino, who admires the designer's ability to condense numerous uses into a single streamlined frame. "It's a perfect and classic fixture for the bath." ABOVE: Designed in Denmark by Henning Andreason, this telephone is available at the Museum of Modern Art Gift Shop in New York City. "I'm fascinated with the piece because of its compactness," says Mr. Wolf. "And I look for this kind of excellence in American design, as well."

No pieces based on whimsy or sentiment. They would just dilute the strength of the design."

Objects, Mr. Patino believes, should be used to add depth and texture to a room. "But never to the point of freezing into a composition," he adds. "We're very happy if a room changes after we're gone, and new pieces are added, or existing arrangements are moved around. A piece grows stale unless it's given the opportunity for mobility. Vicente and I always try to build toward a total picture, but never at the expense of fluidity and the resident's personal pleasure."

Shopping for objects should be a rarefied pleasure, in the opinion of Mr. Wolf, who decries the idea that a designer might go out in the morning and come back in the evening with a houseful of objects. "Composing a room—never mind an entire house or apartment—takes a long time; some might say a lifetime. It's a process, also, of acquire and discard, like and dislike; both concepts apply, in that order. I think it's natural to grow tired of some once-loved piece and wish to dispose of it. Tastes change. Just as we find ourselves almost imperceptibly molded by evolution in fashion, so, too, do we find that our way of living and seeing tends to shift and rearrange itself. We would be less than human if it didn't."

The relatively minimalist work of Mr. Patino and Mr. Wolf does suggest a certain method in their placement of objects, and the team is not slow to respond to this suggestion. Bob Patino explains it this way: "Given the best of all possible worlds, I think we would be tempted to treat a room as an off-white or beige canvas, as it were, and place, say, three superb Chinese porcelains in that space. That would be our gesture toward the idea of the object in the environment. But realistically, we can't expect all our clients to feel that way, and we're perfectly comfortable with the concept of a more diverse and 'populated' approach to an interior, though we would never be comfortable with the abundance you might find in a Victorian country house, for instance."

Reinforcing this taste for simplicity, Mr. Wolf stresses the inspiring economy of early American design: "I think America is very much about spareness, nonclutter. Perhaps the pioneer era taught us what was really necessary for a journey to a new life. Every pound you carried with you had to count, and the austerity of frontier life made luxuries few, and function precious. Minimalism really has a traditional foothold in this country, and I think we both feel there is something a little bogus in the cluttered mantel, the thickly settled tabletop. This is the land of open spaces, and I think a room should reflect that."

Uniformity is another mannerism the designers tend to avoid. "I think it's awful to contemplate a room full of objects in celadon green," says Mr. Wolf. "Or one decorated all in various permutations and workings of jade.

continued on page 206



r contemporary furniture, handmade and
lectable, visit a McGuire showroom.
r a 36-page, full-color booklet, send $3.00
McGuire, Dept. AD12-82, 38 Hotaling,
on Square, San Francisco, CA 94111.

Other showrooms: New York, Los Angeles, Chicago, Boston, Miami, Atlanta, Dallas, Seattle, Portland, Denver, High Point. International: Belgium, Canada, France, Great Britain, Greece, Italy, Switzerland, West Germany.

McGUIRE®

Bob Patino and Vicente Wolf —
The Designers' Choices
continued from page 204

Relationships between objects should be casual, informal, friendly. Again, I think our objection comes from the rigidity implied by that kind of thinking. Similarly, if you consider a room finished, once the objects are in place, I think you're locking that room into its time frame, making it stale and dated over the long haul. Just as people dress to match their moods, a room must, over a longer period, reflect a certain vitality, life."

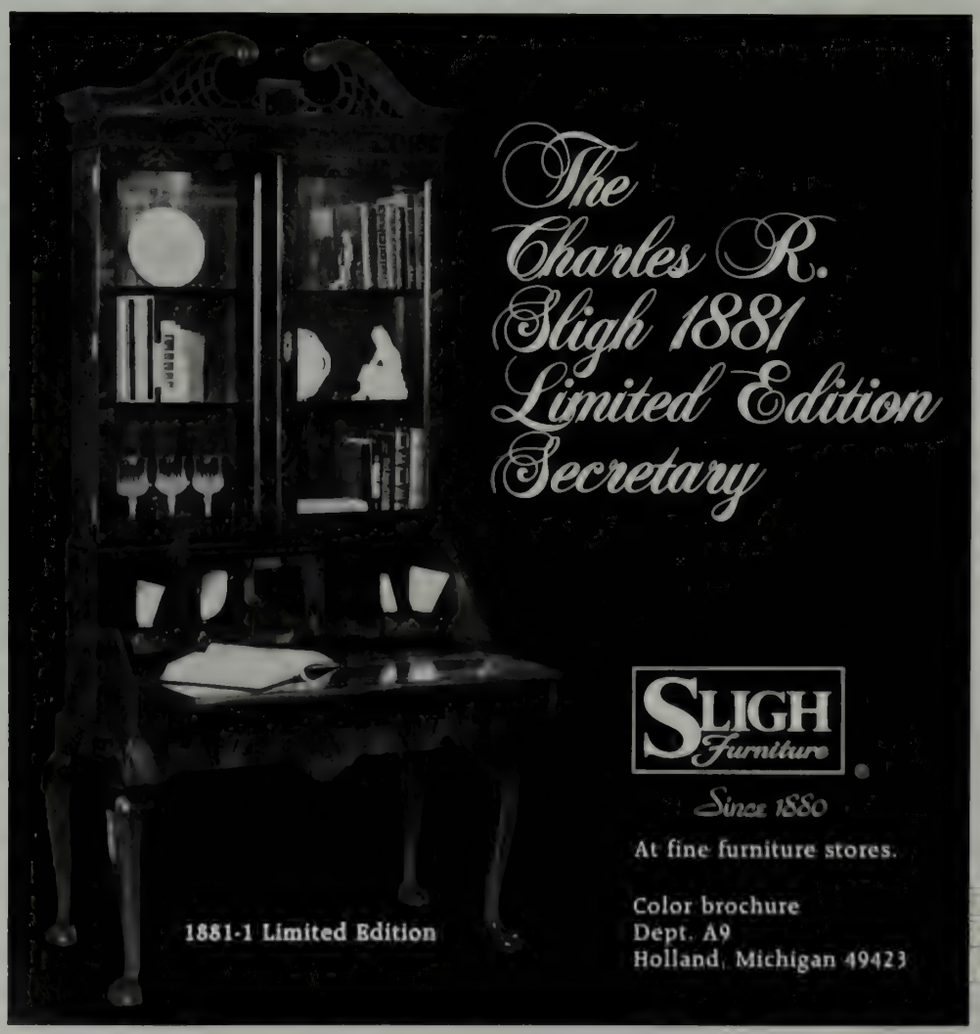


A small shop in Paris yielded these andirons—a lucky find for Bob Patino and Vicente Wolf. "At first we thought they were lead," says Mr. Wolf. But cleaning quickly revealed sculptural forms in sparkling brass. Copies are available through Patino/Wolf, New York.

Both designers feel a great affinity with contemporary design. In their opinion, America did not acquire a design ethic until the middle of the twentieth century. "That was when people like Raymond Loewy and Charles Eames began to express a very American sense of practicality and easy style, often touched with a nice laconic humor," Mr. Wolf explains. "They designed objects and furniture that are still handsome and useful today." The ease and frankness of such deceptively simple American design work seems to be reflected in the spare, uncluttered atmosphere of Patino/Wolf interiors and is echoed unmistakably in their selection of objects. □

—David Halliday





clarence house

VIEUX CARRE

I MOBILI BELLISSIMI.
QUALCOSA CHE VALE NEL TEMPO.

"Le Bambole" seating series. Designer: Mario Bell



B&B ITALIA

From the country of timeless design, designs for our time.

B&B AMERICA

B & B AMERICA IS A DIVISION OF STENDIG INTERNATIONAL, INC.

STENDIG INTERNATIONAL: 410 EAST 62 STREET, NEW YORK, NY 10021, 212 838-6050
SHOWROOMS: CHICAGO, MERCHANDISE MART/DALLAS, WORLD TRADE CENTER/LOS ANGELES, PACIFIC DESIGN CENTER/MIAMI, 47 N E 36 STREET/NEW YORK, 745 FIFTH AVENUE

Merry Christmas and a Bright New Year

from *Courant*

The Ultimate in Chandeliers

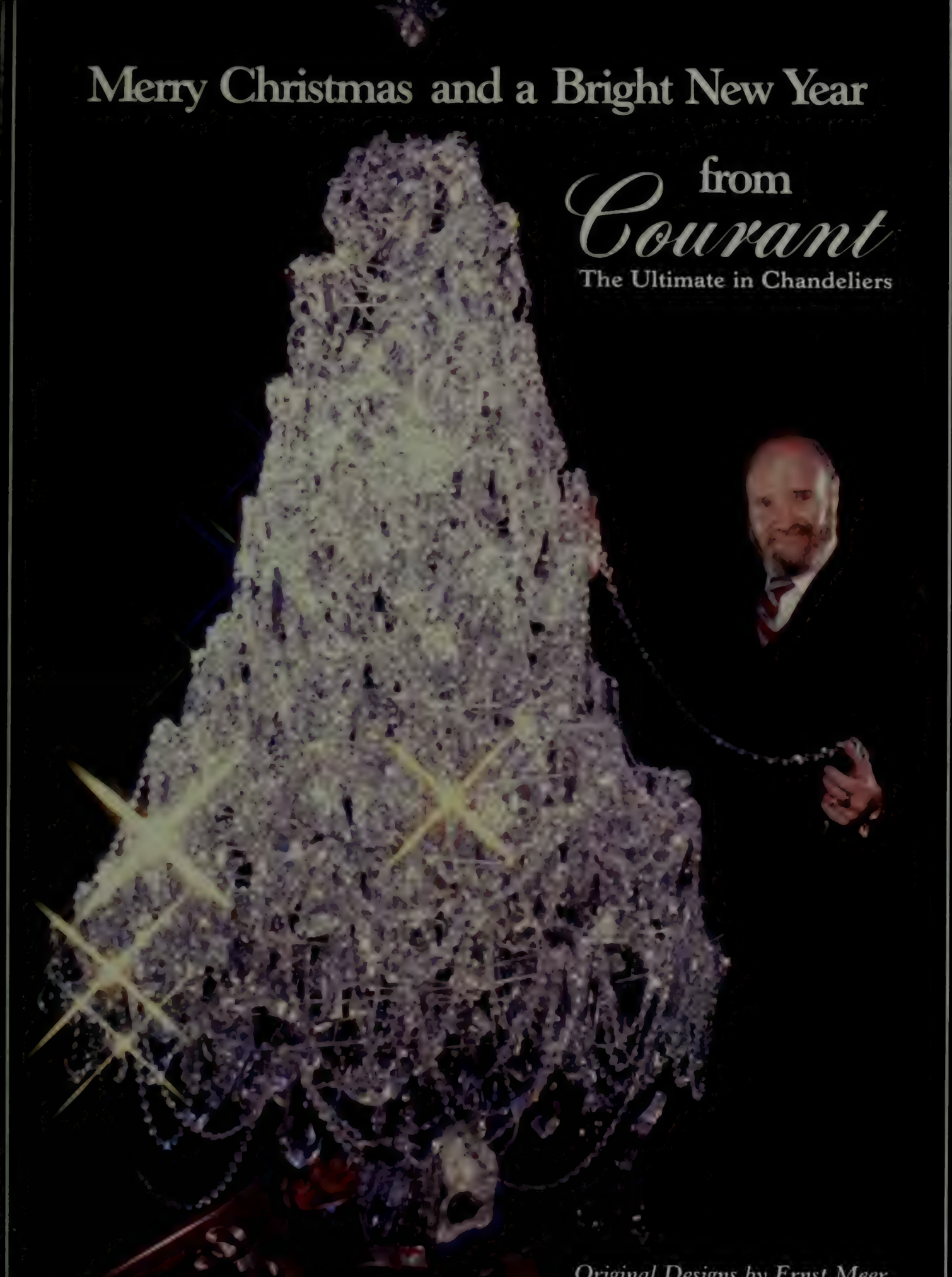


Photo by Steve Ellison

Original Designs by Ernst Meer

Residential & Commercial Chandeliers

8904 Beverly Boulevard, Los Angeles, CA 90048 • 213/271-8746

Advertisement

AMERICA'S MOST PRESTIGIOUS GALLERIES

INVITE YOU TO VIEW TODAY'S MOST IMPORTANT FINE ART



Late Summer



Blue Roan

Artist: Veloy Vigil

For current information on fine art in your city contact these distinctive galleries.

Beverly Hills, CA
RICHARD HENKIN INC.
211 South Beverly Drive
(213) 855-1740
Exclusive Publishers of the Above Editions.
Picasso, Miro, Tamayo, Zuniga, Jenkins

Boise, ID
OCHI GALLERY & ART SERVICES
459 Main Street
(208) 342-1314
Contemporary Paintings, Drawings, Prints,
Sculpture. Dec. Laddie John Dill

Boulder, CO
ALBATROSS GALLERY
2010 10th Street
(303) 449-6807
Excellent Selection of Contemporary
& Southwestern Art

Chicago, IL
KLEIN GALLERY
356 West Huron
(312) 787-0400
Harmony Hammond: Sculpture & Paintings
Christine Bourdette: Installation & Small Works

La Jolla, CA
TASENDE GALLERY
820 Prospect St.
(714) 454-3691
Modern Art—Chadwick, Cuevas, Manzu,
Marini, Matta, Moore

New York, NY
MARISA DEL RE GALLERY, INC.
41 East 57th Street
(212) 688-1843
Seven American Abstract Masters thru 12-18
Small works by Major Artists 12-21 thru 1-15

Newport Beach, CA
OCEAN WORKS
2811 Villa Way
(714) 675-6242
Fine Art Lithographs and Monotypes

St. Louis, MO
THE GREENBERG GALLERY
44 Maryland Plaza
(314) 361-7600
Joseph Albers Paintings
Painted Wall Sculptures: Ellsworth Kelly

Taos, NM
GALERIA SIGALA
Cabot Plaza #1 E. Kit Carson
(505) 758-9844
All Artists Annual Christmas Show
Dec. 11 thru 24

Toronto, Canada
ROSENBERG FINE ARTS LTD.
#9 Hazelton Avenue
(416) 961-2454
Showing: Davie, Natkin, Roth, Tapies,
Pousette Dart & Others

Ventura/Santa Barbara, CA
ARIEL GALLERY
34 N. Palm St./Old Town Livery, Ventura
(805) 653-2629
Barbara A. Wood-Dickens Chang
& Other Fine Gallery Artists



Brunschwig & Fils, Inc.

410 East 62nd Street • New York, N.Y. 10021 • Through designers and fine stores.

HAMBLEDON: wool damask. Document: The Brooklyn Museum.
Settee: The Maryland Historical Society.

Magical harmony. Glazed goatskin accessories and desk by Tura.

FRAN MURPHY

D&D Centre of The Palm Beaches 401 Clematis Street Florida Phone (305) 659-5200
A Home Furnishings Trade Showroom





Laykin et Cie at I. Magnin

Los Angeles Beverly Hills Palm Springs La Jolla San Francisco Seattle Phoenix Chicago

Inquiries to: 3240 Wilshire Boulevard, Los Angeles, CA 90010 - Telephone 213/385-3907

The Lure of the Orient — Books on Asia

PERHAPS THE MOST mysterious continent, Asia has long fascinated the world traveler and the armchair traveler alike. Its stretches have been shrouded in mystery for much of its long history, while images conjured up by books have exerted the pull of fantasy on countless readers. Three recent books have added to the store of information on this richly settled land, as well as to the spell it casts.







A window onto the cultural achievements of an entire continent, *Asia: Traditions and Treasures* features artworks of intriguing diversity. ABOVE: Buddhist and shamanistic images commingle in a 19th-century fabric painting, revealing the court of the "precious teacher" Padmasambhava. LEFT: Deities exhibit the ferocity of Tibetan folk religion. RIGHT: A damascene goat is a descendant of Muslim steppe art.

Asia: Traditions and Treasures, *by Walter A. Fairservis, Jr., color photographs by Lee Boltin; 256 pages, 112 black and white photographs, 86 color plates. Harry N. Abrams, New York, 1981.* While no single volume can comprehensively depict Asia and its peoples, this book offers an enjoyable and often thought-provoking introduction to the traditions and arts of the continent. Walter A. Fairservis, Jr., a distinguished anthropologist, archaeologist and professor at Vassar College, has lived in Asia and traveled extensively on the continent.

In the opening chapters, Professor Fairservis describes the continent's geography and the origins of its diverse civilizations. Later chapters individually discuss the Near East, the Indian subcontinent, China and Japan. The author explores the history of each region, emphasizing artistic, cultural, philosophical and political growth over the centuries.

Professor Fairservis's description of the size of Asia is compelling. This landmass, he writes, is "so vast that it makes Europe a mere peninsula." To help convey an understanding of Asia's immensity, Professor Fairservis observes that in the days before airplanes, all travelers took time-honored routes that followed the more accessible mountain passes and oases. These meandering roads sometimes added an additional 2,000 miles to the already-intimidating 3,800 miles between Baghdad and Peking. A heavily laden caravan required several years for the round trip.

The vast distances fostered great cultural diversity. With communication often limited to the caravans and nomadic tribesmen that passed through, many groups retained their unique customs and traditions almost to the present day. In addition to the historical narrative of the book, each chapter includes a section of color plates with a representative selection of the arts and crafts of the region. The Asian communities have created artistic works of enduring value and appeal, ranging from elaborate nineteenth-century filigree silverwork from Armenia to the brightly painted wooden door guardians, or *dharmapala*, of eighteenth-century India.

Rare nineteenth- and early-twentieth-century photographs of now-vanished Asian ways of life, taken on expeditions sponsored by the American Museum of Natural History, further illuminate the book. Often the captions offer some of the most interesting information in the book. The tantalizing explanation accompanying a 1917 photograph of a traveling Chinese hand-puppet theater reads: "The puppets themselves are carved in camphor wood, lacquered, and dressed in exquisitely embroidered silks. In keeping with Chinese tradition, their heads are removed between performances to prevent them from coming to life."

continued on page 218



A partridge in a pear tree



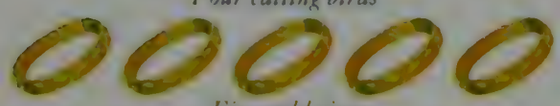
Two turtledoves



Three French hens



Four calling birds



Five gold rings



Six geese a-laying



Seven swans a-swimming



Eight maids a-milking



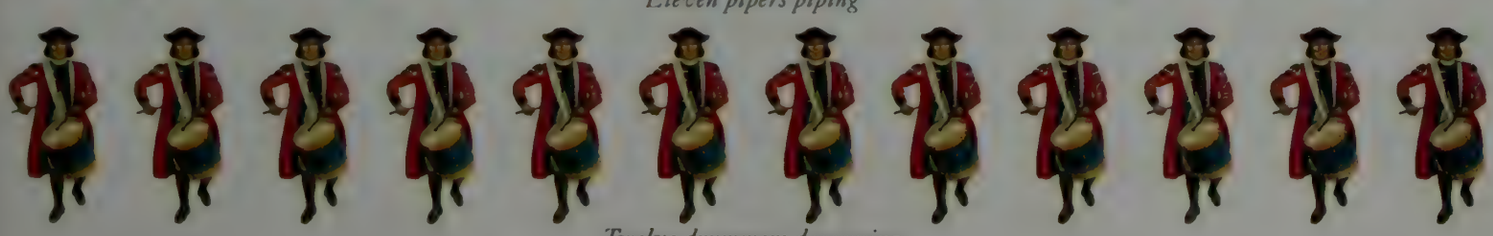
Nine ladies dancing



Ten lords a-leaping



Eleven pipers piping



Twelve drummers drumming

What people gave before there was Chivas Regal.

12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 86 PROOF • © 1982 GENERAL WINE & SPIRITS CO NEW YORK N Y


Photo: Karl Kaufman
CHARLES BURKE
INTERIOR DESIGN ARCHITECTURAL CONSULTATION
Beverly Hills, CA. 90210 • 213 550 1100



FINE HANDSCREENED WALLCOVERINGS AND FABRICS AVAILABLE THROUGH INTERIOR DESIGNERS AND WALLCOVERING SHOPS AROUND THE WORLD. PLEASE SEND $1 FOR OUR COLOR BROCHURE WITH SAMPLES.

MITCHELL DESIGNS • P.O. BOX 831 • CULVER CITY, CA. 90230 •

Give Exquisite Time This Yuletide



Herschede

Recognized for outstanding quality and American craftsmanship for nearly a century.

Herschede is the only quality, American-made nine tubular bell clock available.

At discriminating clock shops and furniture dealers nationally.

Herschede Hall Clock Company
Starkville, MS 39759

The Lure of the Orient—Books on Asia

continued from page 214



© AMERICAN MUSEUM OF NATURAL HISTORY 1981

A highlight of *Asia: Traditions and Treasures* is a collection of turn-of-the-century duotone prints. Here, a photograph, ca. 1912, documents the traditional dress of China's Manchu ruling class.

Asia: Traditions and Treasures is filled with captivating insights into the cultures of a continent. It is an intriguing portrait of a vast and beguiling array of peoples and their art.

Tibet, *text by Ngapo Ngawang Jigmei, Khrili Chodra, Chapel Tsetan Phuntso, Na Zhen, Cai Xiansheng, Jampei Chinlei, Dongge Luosantselie; 296 pages, 237 color plates. McGraw-Hill, New York, 1981.* Of all the earth's inhabited regions, few are more remote or more mysterious than Tibet, aptly described as "the roof of the world." The nearest railroad lines are hundreds of miles away; air service is limited; and narrow winding roads to neighboring China and India have been literally hacked into mountainsides.

Even the least-intrepid armchair traveler can now traverse this almost mythical land by reading *Tibet*. This handsomely designed book is an impressive publishing feat. Seven scholars and writers—six of them Tibetans—wrote the text, and eighteen Chinese photographers explored all corners of this isolated country.

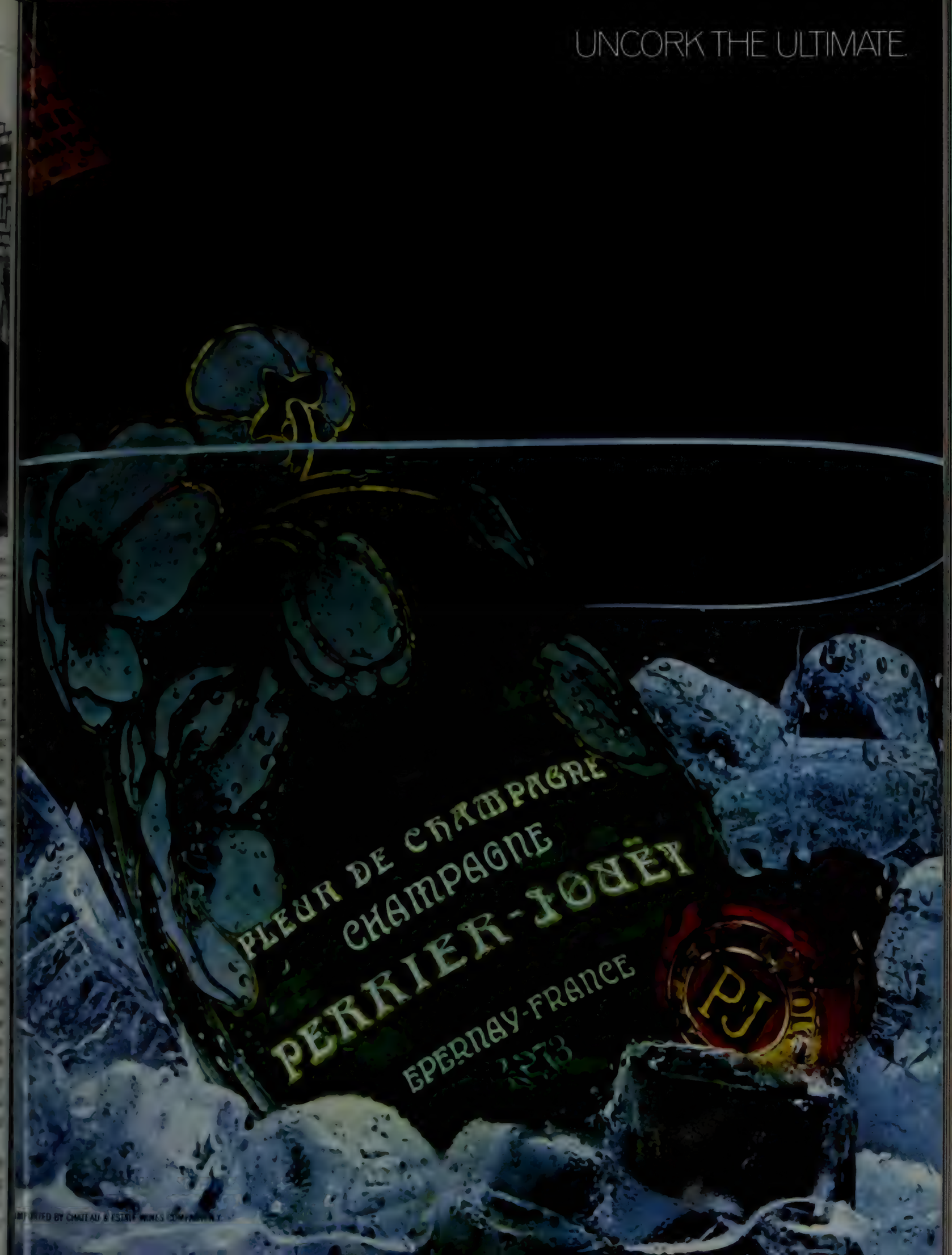
Tibet is revealed as a region of staggering geographic contrasts, not just "towering mountains capped with eternal snows and fantastic crystal 'palaces,' " writes Khrili Chodra in his chapter, "The Land." Northern grasslands sustain herds of cattle and goats, and flocks of sheep. The southern region's nearly impenetrable forests teem with wildlife, and the temperate valleys produce barley and rice—and even apples and bananas. The photographs in this particular chapter are especially breathtaking: Yaks graze in flower-dotted pastures; mist rises from a hillside forest in the morning sun; a girl crosses a river on a suspension bridge woven of vines.

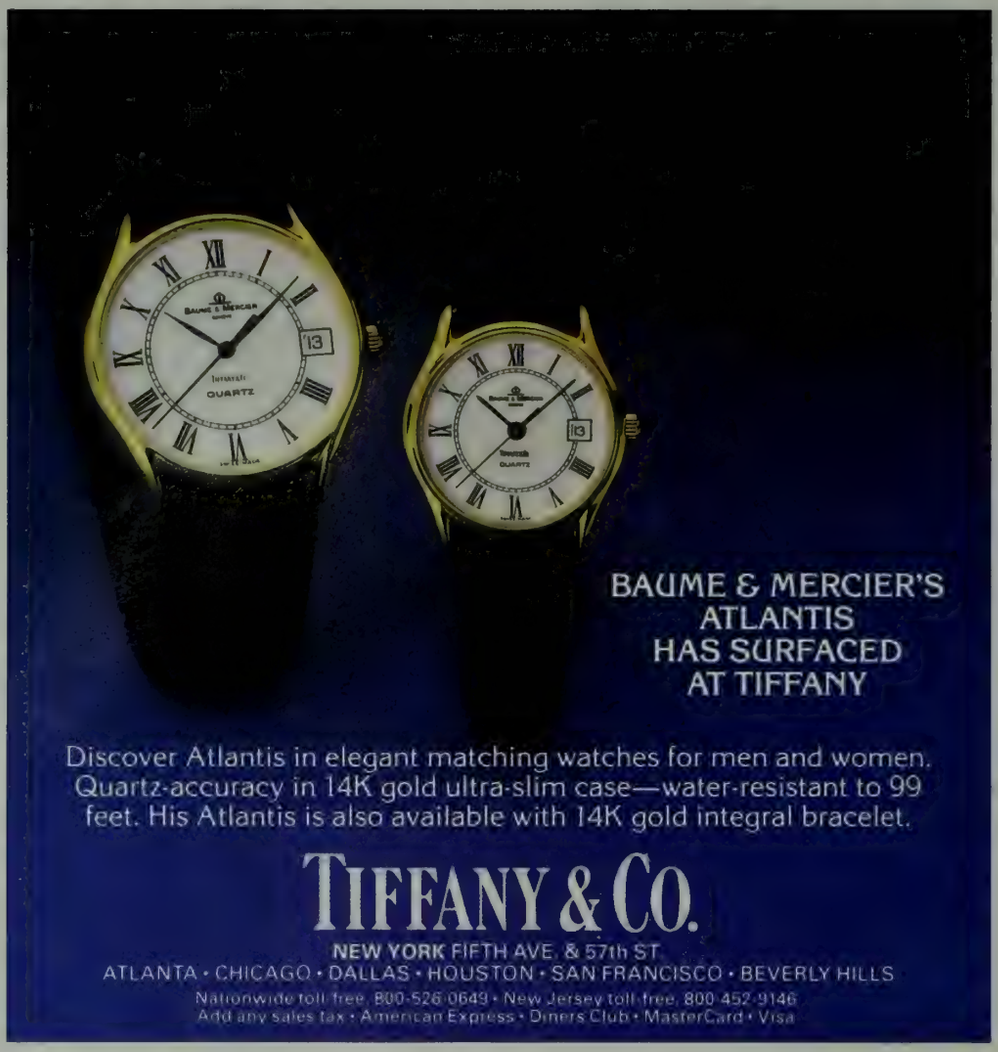
Tibetan architecture is renowned for its solemn grandeur, and no building is more impressive than the golden-roofed Potala Palace, at Lhasa. In a rare excursion, readers see such treasures as the freestanding Pearl Tower, inset with 200,000 pearls, and the Dalai Lama's lavishly decorated red and gold bedchamber.

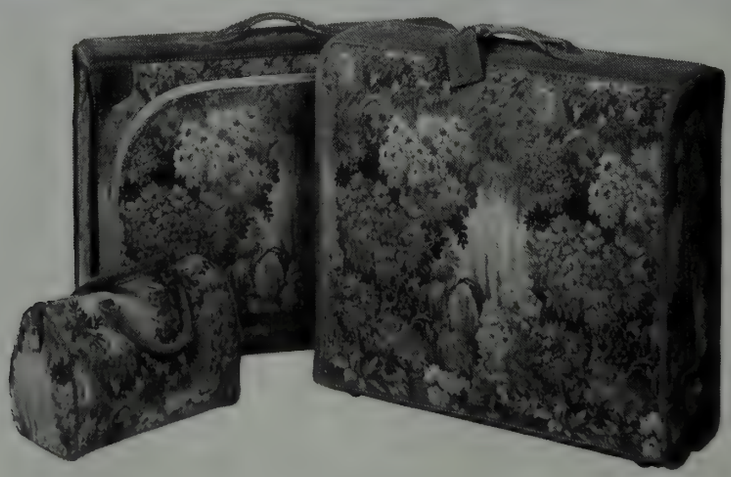
Although the translated text can sometimes make for slow reading,

continued on page 220

UNCORK THE ULTIMATE.







Shown: "Paradis" fabric with "Wallaby Cork" suede leather trim.

Look your best when you travel

French Luggage is just as well dressed as you are. Exquisite fabrics, beautiful leathers, all unique to French. You won't see them worn by any other luggage. You look smart, your luggage should look smart too. Take it on your next trip.

French

America's finest handcrafted luggage... made the way luggage should be made

For brochure and nearest dealer write:
The French Company, Dept. A12, 1175 E. Edna Pl. Covina, CA 91724

The Lure of the Orient— Books on Asia

continued from page 218

Tibet reveals so many unexpected facts and views that it will delight anyone interested in art, architecture and travel. Expressive of the care and attention brought to this project, Ngapo Ngawang Jigmei writes in the first chapter: "We might call this book a miniature of Tibetan life that has the beauty of a drop of water reflecting the seven colors of the sun."

The Great Wall, *by Luo Zewen, Dai Wenbao, Dick Wilson, Jean-Pierre Drège, Hubert Delahaye; 191 pages, 443 black and white photographs, 122 color plates. McGraw-Hill, New York, 1981.* Although the Great Wall of China is not listed among the traditional seven wonders of the world, it would seem to qualify as the eighth wonder. Begun in the fifth century B.C., this mammoth fortification is the only man-made object visible from the moon.

The first three chapters of the book cover the 2,500-year history of the wall, giving readers an understanding of the political and military background of this staggering undertaking. Following these chapters is a remarkable map of the Great Wall, fifty-five pages long, which includes photographs and diagrams of notable features and points of interest. Throughout its length, the wall is punctuated by gates and towers, often exquisite works of architecture.

For most readers, the highlight of the book will be the chapter on how the wall was built. The magnitude of the undertaking is almost unimaginable. In A.D. 555, for example, the emperor ordered 1,800,000 peasants from their homes to rebuild a 300-mile segment of the wall near Peking. Using illustrations from centuries-old construction manuals, the author explains in detail how the laborers accomplished this task.

Occasionally repetitious, *The Great Wall* is, nonetheless, an important addition to the list of titles on China. It will delight the reader interested in this increasingly accessible nation.

—Charles Lockwood

HOW TO BUILD A MEDIA ROOM WITHOUT HAVING TO BUILD A ROOM.

Pioneer has just created an ingenious sight-and-sound system that gives you all the entertainment of a media room without all the aggravation of building one. It's called Foresight.™

Foresight is one of the world's first video-component systems. You simply put it together, turn it on, and let it happen.

For all its good looks, Foresight is technically quite remarkable. The picture is delivered by an advanced TV monitor the likes of which has never been available in home TV before.

The audio components in the system are the kind you'd buy if you were looking for audio alone. (Or you can use your existing amp and speakers, if you'd like.)

The TV tuner functions as a control center for your VTR and video games, as well as handling 127 cable-ready channels.

Last, there's Pioneer LaserDisc™ * The remarkable video turntable that plays both picture and sound from prerecorded discs by means of a laser beam.

We'd suggest you see and hear Foresight. If you've been considering building a media room, we think you'll suddenly consider not building one.



FORESIGHT™ BY PIONEER

For the name of the Pioneer Video Showcase dealer nearest you, write: Pioneer Video, Inc., 200 West Grand Avenue, Montvale NJ 07645.

*Optional addition to Foresight

TSURU

The crane, ancient symbol of longevity in the Orient, stands among branches of a pine tree, the tree itself a symbolic confirmation of the longevity theme. The piece is fittingly cast in bronze to create yet another enduring classic in the Marbro tradition.

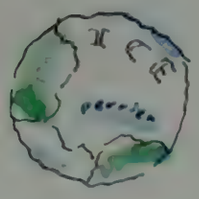


MARBRO

1625 So. Los Angeles Street
Los Angeles, California
90015
(213) 748-6226

Photo by Art Waldinger

A HOLIDAY TRADITION SINCE THE ICE AGE.



Back in the Ice Age, there were lots of holidays because everyone was self-employed, and there was always something to celebrate: your son's first sabre-tooth, the melting of the Ice, the end of a solar eclipse, a cave-warming.



And those that had the best reason to celebrate, were the tribes that lived in the South of France, near the sparkling spring called Perrier.®

Earth's first soft drink.



Here was truly the greatest bubbly of them all, clear, delicious, pure and fresh. A joyous drink, a suitable toast, a holiday in itself.

Today, Perrier still brings its special sparkle to the festivities. People who pass up the liquor, people who want a superlative mixer, the salt-free crowd, the calorie-conscious, even the children appreciate the welcome sight of those pretty green bottles at a party.

Because serving Perrier is one of those thoughtful things to do at holiday time. And a *very* old tradition.



Perrier.
Earth's First Soft Drink.™

© 1982 Great Waters of France, Inc., Exclusive Importers

Announcing something new and delicious

Cooking with Bon Appétit



Now your favorite food magazine brings you a wonderful library of cookbooks.

It's simple. *Bon Appétit* wants you to have the most useful, beautiful cookbooks anywhere—so we're putting them together ourselves. These are delightful hardbound volumes with a handy, wipe clean cover. Each 8¼" x 10¾", 112 page volume features more than 200 wonderful recipes from the pages of *Bon Appétit*, and is devoted to a particular cooking category such as soups, salads, pastas, party dishes, casseroles, canning, confections, desserts...

APPETIZERS

But let's begin at the beginning with appetizers—over 200 of them! To start a meal for your family with something "different," to set the tone for an elegant dinner party, to serve a crowd at a cocktail buffet.

- Salmon Mousse
- Artichoke and Fresh Spinach Dip
- Watercress Stuffed Eggs
- Crab Chantilly with Papaya
- Perfect Guacamole
- Parmesan Rounds
- ...and much more!

MAKE-AHEAD MEALS

Not just a cookbook, a *lifesaver* for busy people. It shows you how to cook a variety of dishes a day, a week, even months in advance. Now you can enjoy cooking again, at your leisure and at your own pace. Then store, freeze, refrigerate (we'll tell you how), and whip up these dishes when you need them.

- Cream of Fresh Tomato Soup
- Dijon and Cognac Beef Stew
- Green and White Lasagne
- Cold Lemon Chicken
- Kiwi Cheesecake
- ...and much more!

Only $12.95 each—and a special combination price for both!

Each volume is available exclusively direct from the publisher at the special price of $12.95 each. And if you order both, you can enjoy additional savings—two volumes for just $19.95!

APPETIZERS and MAKE-AHEAD MEALS are the first in our delightful new *Cooking with Bon Appétit* series. You can look forward to reading about the rest of them in future ads like these. Buy what you want when you want. There is no obligation to purchase additional books. Buy only those you'd truly love to own. Why not sample our new series with one (or both) volumes? Simply return the attached card or coupon below.

SAVE over 20% when you buy both!

Detach and mail to:
THE KNAPP PRESS, 111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Yes, please send me the books indicated below and bill me at the prices listed.* If not satisfied for any reason, I may return them within 14 days for a full, unquestioned refund.

Quantity	Product #	Book Title
	1009	**MAKE-AHEAD MEALS** @ $12.95
	1010	**APPETIZERS** @ $12.95
	1015	**SPECIAL COMBINATION OFFER:** Both books for $19.95 (you save $5.95)

Name _____

Address _____

City _____ State _____ Zip _____

All orders subject to the approval of The Knapp Press
*A shipping and handling charge of $1.35 per book will be added. If delivered to CA, IL or IA sales tax will also be included. Please allow 6-8 weeks for delivery.

S28

The Art of Fine Living.

Architectural Digest bedazzles you with monthly journeys into the fascinating worlds of interior design, art, antiques and architecture.

At this most festive time of year, share this tradition of fine living with family and friends.

And for this special season . . . a special holiday offer. Only $39.95 for your first gift subscription, and only $30.00 for each additional one. That's a savings of 26% and 44%, respectively, off the regular newsstand price.

Give a year of ARCHITECTURAL DIGEST.



If card is missing, send your order to Architectural Digest, P.O. Box 2418, Boulder, CO 80322

Offer expires December 31, 1982

Coming Next— in January



JOSEPH STANCIART

Architectural Digest Visits: AL HIRSCHFELD at his Manhattan home and studio, birthplace of incisive caricatures.

INTERIOR DESIGNS

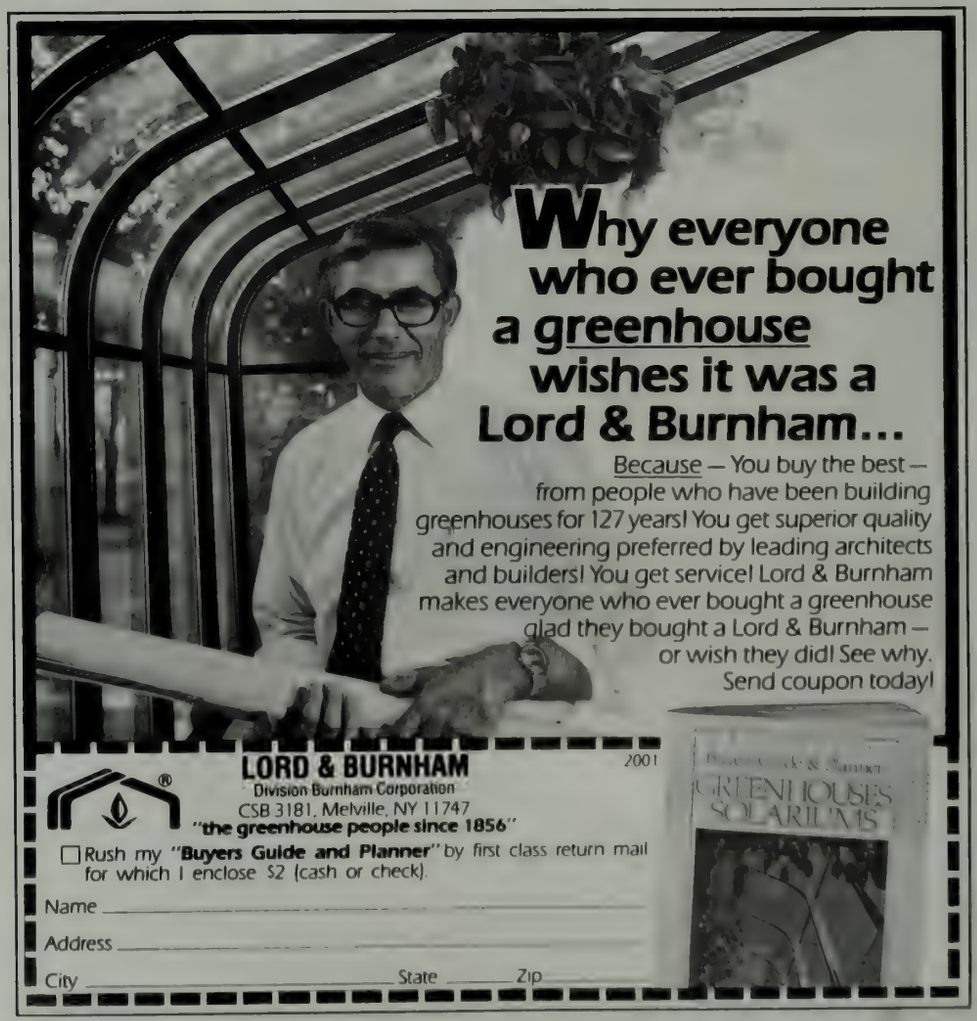
In the Hudson Valley, Harrison Cultra designs formal interiors that complement the style of a late-18th-century house.

Mrs. Henry Parish II creates a timeless concept for a residence set in verdant parklands in the Pacific Northwest.

A quality of open space in the 1920s Pennsylvania home of Albert and Pearl Nipon, designed by Edward Zajac and Richard Callahan.

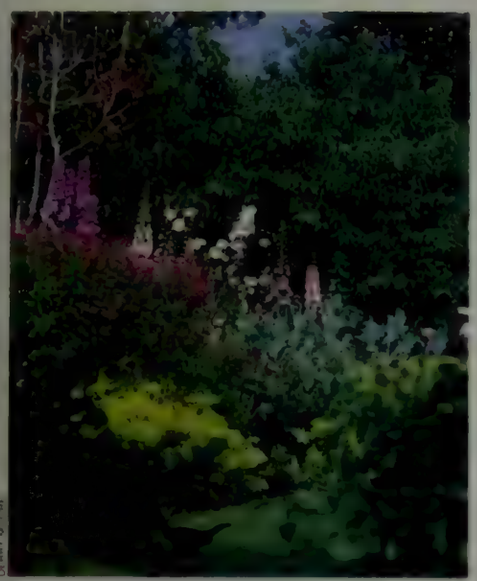
William Gaylord mixes contemporary and Oriental influences in a dramatic house situated high on the La Jolla cliffs.





PREVIEWS

ARCHITECTURAL DIGEST



Gardens:
A trove of flowers and foliage at Sheila Macqueen's 400-year-old cottage in Hertfordshire.

SPECIAL FEATURES

The Collectors:
Paul Kantor makes art the focus of a harmonious décor in his Beverly Hills home.

Architecture:
A romantic interplay of nature and man-made forms distinguishes a house in the Bahamas by Thomas H. Beeby.

Historic Houses:
Kerylos, a villa celebrating the art and spirit of Classical Greece on the Côte d'Azur.

Art:
Heroines in literature come alive in paintings of the 18th and 19th centuries.

Antiques:
The quintessential artistry of 16th- and 17th-century Venetian glass.

AND MORE—

ENTER THE PRIVATE WORLD OF LAS BRISAS.

Far from the world, your days and nights in Las Brisas are spent exactly as they should be.

Privately.

Secluded in your own casita. Cutting strokes in your private pool. Basking in the sun on your terrace.

Even outside the private domain of your casita, Las Brisas seems worlds away. The casitas and villas climb 1,200 feet from the beach to the crest of the hillside high above Acapulco Bay. Here, you can indulge in exquisite dining. Dancing. Tennis. And the only private beach club in Mexico, with sailing, skiing, and scuba diving.

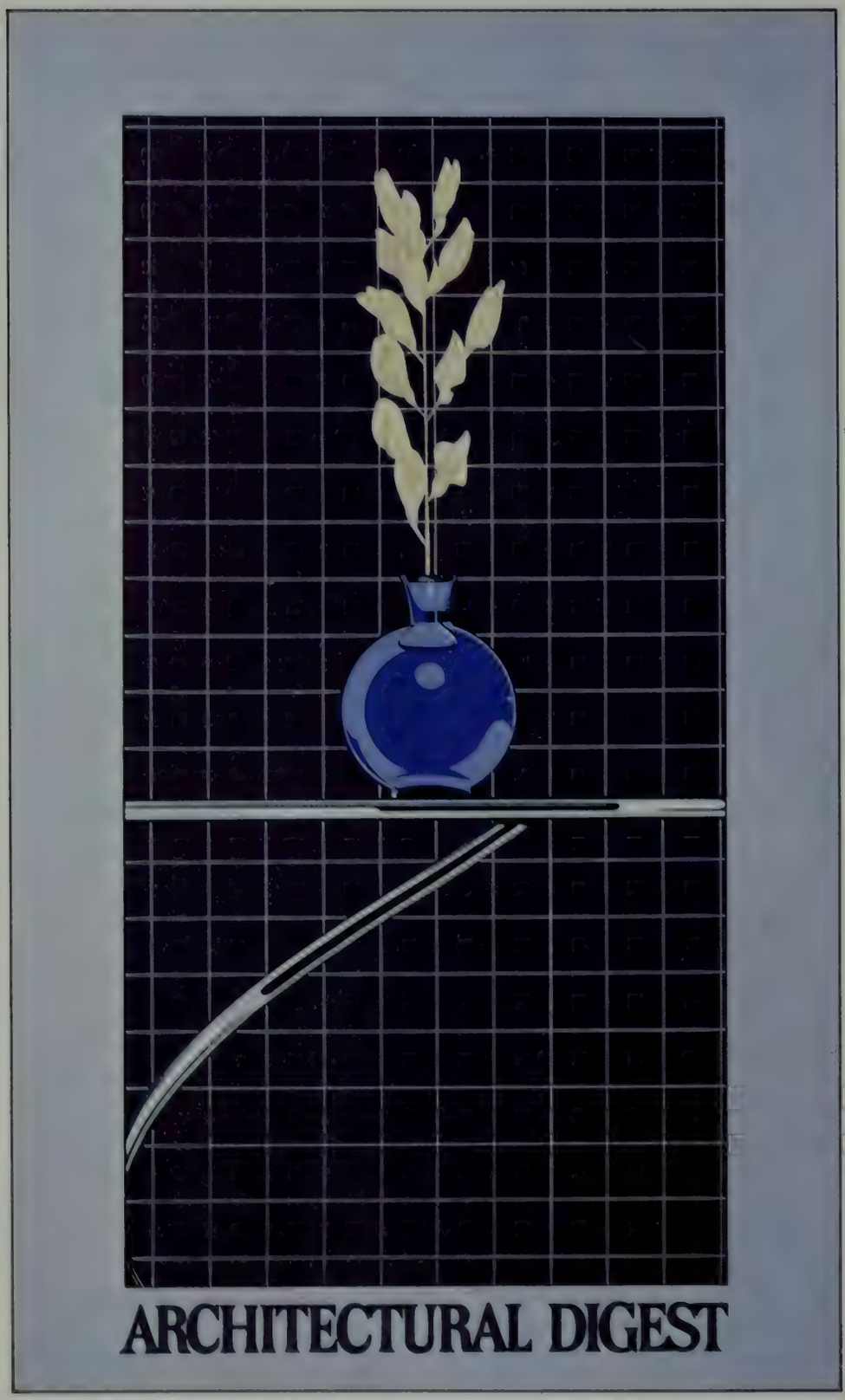
Hundreds of thoughtful employees stand by at your beck and call. Efficient. Unobtrusive.

To bring your most private dreams to life, call your travel agent or 800-228-3000.

WESTIN HOTELS

las brisas





CYTISUS by Patrick Nagel

Enjoy the rewards of owning fine art.

A limited edition print specially commissioned by
ARCHITECTURAL DIGEST

For those who appreciate the rewards of owning fine art, here's an outstanding opportunity. Architectural Digest has commissioned this striking limited-edition, silk-screened print—**CYTISUS** by Patrick Nagel.

Combining sophisticated design and technical brilliance, Patrick Nagel has become one of America's most respected and well-known artists. His works are included in collections at the Smithsonian and The Library of Congress, and he has won numerous awards.

Only 350 signed and numbered prints are being produced by Mirage Editions and are available at $180 each. The remaining 1,250 limited edition prints are $45. Each print will include a certificate of authenticity. All are fine quality serigraphs measuring 17" x 25".

To order your limited edition print, just fill out and mail the coupon below. Or to enjoy it even sooner, **call us toll-free** at 800-421-4448. Monday-Friday, 7am-7pm, Saturday 7am-1pm, Pacific time. In California call 800-252-2071. Credit card orders only.

Architectural Digest Selections, Dept. A6D2
8460 Higuera Street, Culver City, CA 90230

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

_____ #50634 **CYTISUS** Signed and numbered

_____ #50635 **CYTISUS** Unsigned

Plus $5.00 shipping and handling per order. Add tax if delivered in California. 40864

☐ Enclosed is my check or money order (no cash, please) payable to Architectural Digest Selections.

☐ Please charge to my:
☐ BankAmericard/Visa
☐ American Express
☐ MasterCard ☐ Diners Club

Card no. _____

Expiration date _____

Signature _____

...of Knapp Communications Corporation, used with permission.

THE MOST EXOTIC HOTEL IN MEXICO. THE MOST ROMANTIC PLACE ON EARTH.

The Camino Real Ixtapa is the ultimate resort. Rising out of the jungle like a spectacular Mexican pyramid, it faces a secluded cove of the Pacific, near romantic Zihuatanejo. The terraced design gives every room a stunning view of the sweeping crescent beach.

More than half your living space is a lanai open to the warming sun and cooling breeze. Your privacy is so absolute, you'll feel worlds away. Yet you can also enjoy delicacies prepared by some of the world's great chefs. Join in the magic of a twilight fiesta. Or let yourself drift in any of four splendid pools.

For reservations for the most exotic and romantic vacation on earth, call your travel agent or 800-228-3000.

WESTIN HOTELS

CAMINO REAL

IXTAPA / ZIHUATANEJO





The Black Stallion

JUNE HARRAH

Sculpted from the Top Arabian Stallion of the U.S., *Raseyn, by one of America's foremost sculptor of Horses. President Reagan recently selected one of June Harrah's bronzes as a gift to Queen Elizabeth. We present this fine quality bronze Limited Edition of 250 at $1,200 each.

June Harrah North Salem, NY 10560 (914) 669-5402

Your next home should be a Timberpeg, because looking good on the outside is not enough.

There are certain basic demands which must be met by every home. Beyond these are amenities that make for truly good living. They are amply provided for in Timberpeg's Post and Beam homes.

We don't use nails! Instead of 2" x 4"s, we use 8"x 8" timbers for the frame. These are interlocked by mortise and tenon joints instead of nails. The result is a home of rugged durability that meets every standard of architectural good taste.

The home is remarkably energy efficient. Post and beam construction literally wraps your home in a tight envelope, and opens both active and passive solar possibilities.

The perfect blend of contemporary and traditional. But the real reason for choosing Timberpeg is the beauty of the natural wood and the awesome spaciousness of the interiors. Glass, texture and color are carefully blended for a spectacular appearance.



RICHARD GEDDRAUGH, AIA

Get all the details in our brochure/portfolio. Act today to learn how you can build your own Timberpeg original. Send $10.00 for our full color, 50-page brochure/portfolio to the Timberpeg office nearest you. VISA® and MasterCard™ orders please call.

Dept. ADA, Box 440745
Aurora, CO 80044
(303) 752-2255
Dept. ADA, Box 1500
Claremont, NH 03743
(603) 542-7762
Dept. ADA, Box 1007
Linn, NC 28652
(919) 366-2501

TIMBERPEG

©1982, Traditional Living, Inc.

MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL

Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

name
address
city
state
zip

All our services to subscribers are faster when you include your subscription label.

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order

COMPLAINT? We can give faster results when you include your label

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322



A stunning Phoenix Bird Chandelier

...designed by Albert Cheuret, circa 1925, together with a pair of sconces and a pair of lamps all in silvered bronze and alabaster. Each piece inscribed Albert Cheuret and Made in France.

Rarely has such an important garniture become available. Therefore, for the serious collector, we offer this group en suite.

MARVIN ALEXANDER, Inc.

315 EAST 62nd ST., NEW YORK 10021—TE 8-2320

chandeliers/lamps/sconces/candelabra/decorative accessories

THE
ULTIMATE STATEMENT
of DISTINCTION

Fairbanks Ranch
at Rancho Santa Fe

Southern California's most exclusive
private residential community.

Luxury Estate Sites
From $200,000

Offered by
Fairbanks Ranch
Realty Company
P.O. Box 8001
Rancho Santa Fe,
California 92067
(714) 756-3795

FAIRBANKS RANCH
Rancho Santa Fe

ETRUSCHE by John Good



Hand-Wrought Iron with Vertgris Bronze Finish

Available Only Through
John Good Imports
8469 Melrose Place, Los Angeles 90069
213-655-6484 Catalog upon request

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue

Pages 58–65:

Keith Irvine and Thomas Fleming, Inc.
19 East Fifty-seventh Street
New York, New York 10022
212/888-6000

Pages 66–71:

Jay Spectre, ASID
225 East Fifty-seventh Street
New York, New York 10022
212/758-1773

Pages 80–85:

A La Vieille Russie
781 Fifth Avenue
New York, New York 10022
212/752-1727

A. & M. Im obersteg-Bucher
Müeller Friedbergstrasse 1
9000 St. Gallen, Switzerland
41-71-227540

The Antique Porcelain Company
48 East Fifty-seventh Street
New York, New York 10022
212/758-2363

Blumka Gallery
949 Park Avenue
New York, New York 10028
212/734-3222

S. J. Phillips
139 New Bond Street
London W1, England
44-1-629-6261

Pages 86–93:

Anthony Hail
1055 Green Street
San Francisco, California 94133
415/928-3500

Pages 94–101:

Nada Andric Interiors Incorporated
35 East Wacker Drive
Chicago, Illinois 60601
312/427-7300

Bruce Hawtin, AIA
Bruce Hawtin Architects
465 East Kelley
Jackson Hole, Wyoming 83001
307/733-4364

continued on page 234

What's A Fine White Bordeaux Type Wine Doing In A Burgundy Style Bottle?

A very special wine:

The key to this mystery is the word style. Traditionally the Sauvignon (Fumé) Blanc grape has been used to produce a somewhat austere Bordeaux style white wine. And traditionally it has been presented in the high shouldered Bordeaux style bottle.

Traditionally.

But at Inglenook we produce our Estate-Bottled Fumé Blanc in a Burgundian style.

We ferment our Fumé Blanc bone dry. Then we patiently age it in small oak barrels. The result is far from traditional. A Fumé with a pale golden color and a clean crisp taste. A Fumé with an aroma that is herbaceous with a hint of oak. A Fumé that comes closer in style to a white Burgundy than a white Bordeaux.

So is it any wonder that our Estate-Bottled Fumé Blanc feels more at home in the soft shouldered Burgundy style bottle?

It comes from a very special place:

The Inglenook Estate, in the Napa Valley, where we've been making very special wines for over one hundred years. Enjoy our Fumé Blanc, or one of our other Estate-Bottled wines soon.

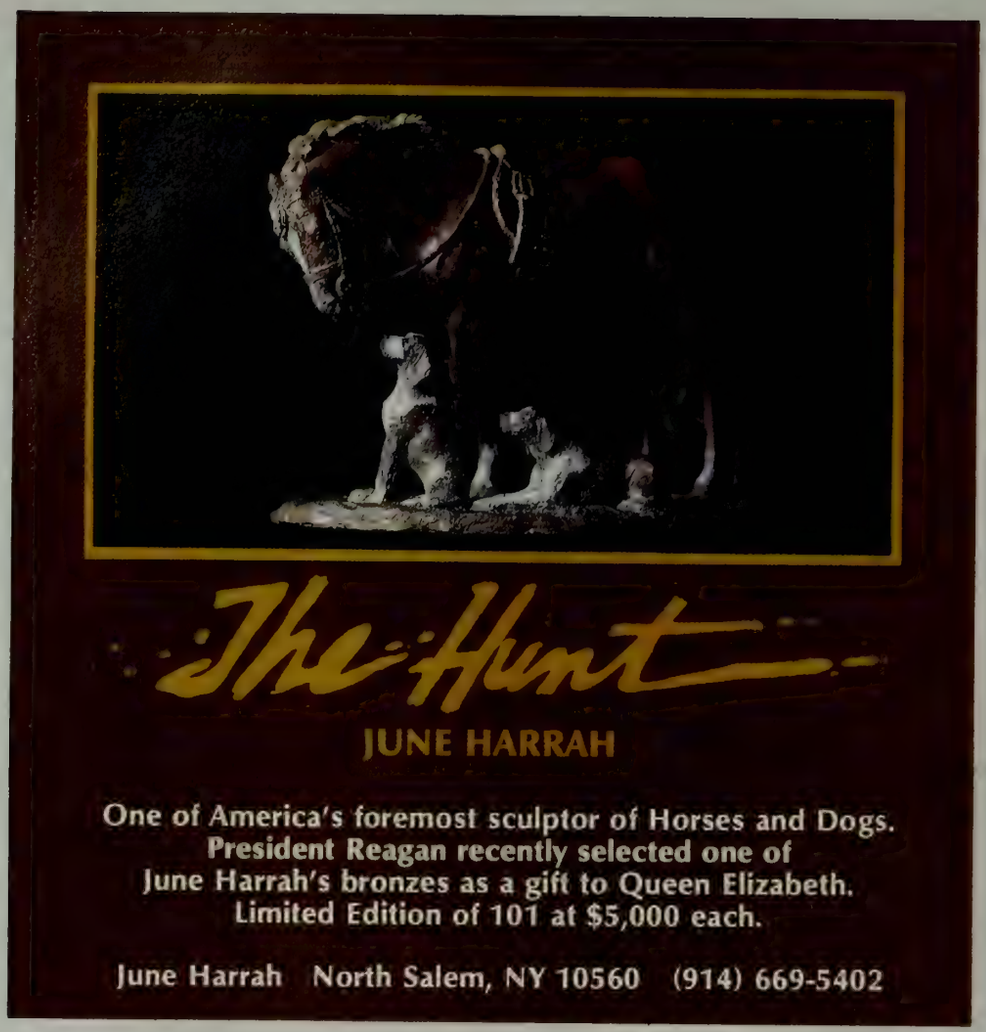


Inglenook

ESTATE BOTTLED

A very special wine...
from a very special place.

©1981 Inglenook Vineyards, Rutherford, Napa Valley, CA.





Mahogany Wine Cooler

A Chippendale Reproduction of Octagonal Shape. Bound with Traditional Brass Bands and Fitted with Brass Handles and Zinc Liner.
18" Wide–18" Deep–26½" High

WOOD & HOGAN

America's most distinguished wholesale source for Fine English Furniture

305 East 63rd Street, New York 10021 / Telephone: 212—355-1335

Sole American distributors for Norfolk Antique Company

In Dallas: Gerald Hargett, Inc., 220 Decorative Center
In Houston: Gerald Hargett, Inc., 5120 Woodway

READER'S DIRECTORY

continued from page 232

Pages 108–115:

Frank Peter LoVascio
Ashton-LoVascio Enterprises
300 East Fifty-ninth Street
New York, New York 10022
212/755-8196

Pages 116–121:

Bury Street Gallery
11 Bury Street
London SW1, England
44-1-930-2902

Eyre & Hobhouse Ltd.
39 Duke Street
London SW1, England
44-1-930-9308

Galerie St. Etienne
25 West Fifty-seventh Street
New York, New York 10019
212/245-6734

Hirschl & Adler Galleries
21 East Seventieth Street
New York, New York 10021
212/535-8810

Knoedler-Modarco S. A., New York
19 East Seventieth Street
New York, New York 10021
212/794-0562

Wildenstein & Co., Inc.
19 East Sixty-fourth Street
New York, New York 10021
212/879-0500

Pages 122–127:

Patrick Magendie
Archigroup
10, rue Lacuée
75012 Paris, France
33-1-341-11-00

Pages 128–133:

Peter L. Gluck, AIA
Peter L. Gluck & Associates
19 Union Square West
New York, New York 10003
212/255-1876

Pages 134-139:

Juan Montoya, ASID
80 Eighth Avenue
New York, New York 10011
212/242-3622

Wheat farmers in seven states listen to me.
I listen to E.F. Hutton.

When EF Hutton talks, people listen.



KRUPS FOR COFFEE



ROBERT KRUPS, NORTH
COURT • ALLENDALE
401

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Required by 39 U.S.C. 3685)

1. Title of Publication: Architectural Digest.
 A. Publication No. 00038520.
2. Date of filing: October 1, 1982.
3. Frequency of Issue: Monthly.
 A. No. of issues published annually: 12
 B. Annual subscription price: $36.00
4. Complete Mailing Address of Known Office of Publication: 5900 Wilshire Blvd., Los Angeles County, Los Angeles, CA 90036.
5. Complete Mailing Address of the Headquarters or General Business Offices of the Publishers: 5900 Wilshire Blvd., Los Angeles, CA 90036.
6. Full Names and Complete Mailing Addresses of Publisher, Editor-in-Chief, and Managing Editor Group Publisher, John L. Decker, 5900 Wilshire Blvd., Los Angeles, CA 90036; Editor-in-Chief, Paige Rense, 5900 Wilshire Blvd., Los Angeles, CA 90036; Managing Editor, J. Kelley Younger, 5900 Wilshire Blvd., Los Angeles, CA 90036.
7. Owner (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given): Knapp Communications Corporation, 5900 Wilshire Blvd., Los Angeles, CA 90036; Cleon T. Knapp, 5900 Wilshire Blvd., Los Angeles, CA 90036; H. Stephen Cranston, Trustee, 5900 Wilshire Blvd., Los Angeles, CA 90036.
8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or more of Total Amount of Bonds, Mortgages or Other Securities: None.
9. For Completion by Nonprofit Organizations Authorized to Mail at Special Rates (Section 411.3 DMM ONLY): Not Applicable
10. Extent and Nature of Circulation
 A. Total No. Copies Printed: Average no. copies each issue during preceding 12 months: 660,559. Actual no. copies of single issue published nearest to filing date: 666,252
 B. Paid Circulation: 1. Sales through dealers and carriers, street vendors and counter sales Average no. copies each issue during preceding 12 months: 136,102. Actual no. copies of single issue published nearest to filing date: 134,370
 2. Mail Subscription: Average no. copies each issue during preceding 12 months: 432,826 Actual no. copies of single issue published nearest to filing date: 437,093
 C. Total paid circulation: Average no. copies each issue during preceding 12 months: 568,928. Actual no. copies of single issue published nearest to filing date: 571,463
 D. Free distribution by mail, carrier or other means: Samples, complimentary, and other free copies: Average no. copies each issue during preceding 12 months: 23,730. Actual no copies of single issue published nearest to filing date: 20,636
 E. Total distribution: Average no. copies each issue during preceding 12 months: 592,658. Actual no. copies of single issue published nearest to filing date: 592,099
 F. Copies not distributed: 1. Office use, left over unaccounted, spoiled after printing: Average no. copies each issue during preceding 12 months: 7,424. Actual no. copies of single issue published nearest to filing date: 5,183
 2. Returns from news agents: Average no. copies each issue during preceding 12 months 60,477. Actual no. copies of single issue published nearest to filing date: 68,970.
 G. Total: Average no. copies each issue during preceding 12 months: 660,559. Actual no copies of single issue published nearest to filing date: 666,252
11. I certify that the statements made by me above are correct and complete

H. Stephen Cranston, President





Truffles in Paradise.

Those who seek refuge from this far-too-civilized world will find paradise in Godiva® Truffles. For sheltered beneath the most imaginative coatings lies an Eden of exotic delights made from fruit, nuts and a little bit of fantasy. Godiva Truffles are truly heaven on earth. And perfectly packaged in a unique, golden satchel. What better way to bid one's troubles *adieu*!

GODIVA
Chocolatier
BRUXELLES · NEW YORK
PARIS · COLOGNE

Godiva Chocolatier, 701 Fifth Avenue, New York, New York 10022

'I told Teddy he must switch our reservations to that new place.'



Every lavish touch you can think of is waiting for you. (Think marble baths. Think Chinoiserie cabinets.)

Every electron wonder is at your service (Think memory bank telephones. Think computer conference roo

Opening December 12th in the extraordinary Miami Center.

THE PAVILLON

The only new grand hotel in the world.

For reservations phone 305-577-1000 or toll-free 1-800-327-3005. Telex: 525102.
The Pavillon, Miami Center • Chopin Plaza and Biscayne Boulevard • Miami, Florida 33131 • A Trusthouse Forte Exclusive Hotel
For all Trusthouse Forte reservations phone toll-free 1-800-223-5672. In New York State 212-541-4400.

RCHITECTURAL DIGEST *Selections* ARCHITECTURAL DIGEST



A. Bound to be treasured in rich navy cloth with handsome gold stamping. Each two-volume set holds a complete year of *Architectural Digest*.
BOUND EDITIONS
#50553 1981 s/2 $70 (incl.)
#50552 1980 s/2 $80 (incl.)
#50551 1979 s/2 $90 (incl.)

B. Now you can make the most of prized art and collector's books. Just open to favorite pages and slip the book inside this clear acrylic stand. 12" high. **#50002 DISPLAY STAND** $22 (2.25)



BACK ISSUES/$6 each

#08211 NOVEMBER 1982. Architectural Digest Visits: Gene Hackman. Gardens: Villa Wolkonsky. Collectors: Mr. & Mrs. William Beadleston.

#08210 OCTOBER 1982. Architectural Digest Visits: Burt Lancaster. Gardens: W. Averell Harriman. Historic Houses: Hesselagergaard.

#08209 SEPTEMBER 1982. Architectural Digest Visits: The King and Queen of Sweden. The Collector: Henry Geldzahler. Gardens: Nell Gwynne Dairy.

#08208 AUGUST 1982. Architectural Digest Visits: George Burns. Gardens: Asticou Azalea Garden. Historic Houses: Rudyard Kipling Residence.

#08207 JULY 1982. Gardens: Eleutherin Mills. Historic Houses: Mark Twain's Residence.

#08206 JUNE 1982. Architectural Digest Visits: Princess Irene Galitzine. Gardens: Great Dixter in Sussex.

#08205 MAY 1982. Architectural Digest Visits: The Queen of the Netherlands. Historic Houses: George Bernard Shaw.

#08204 APRIL 1982. Architectural Digest Visits: Burt Bacharach. The Collectors: A House Created for Art.

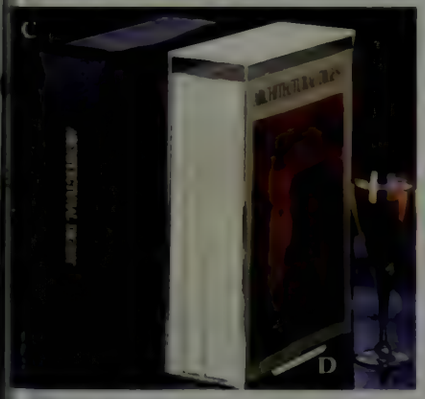
#08203 MARCH 1982. Architectural Digest Visits: Edward Albee. The Collectors: Antiques in a Medieval Setting.

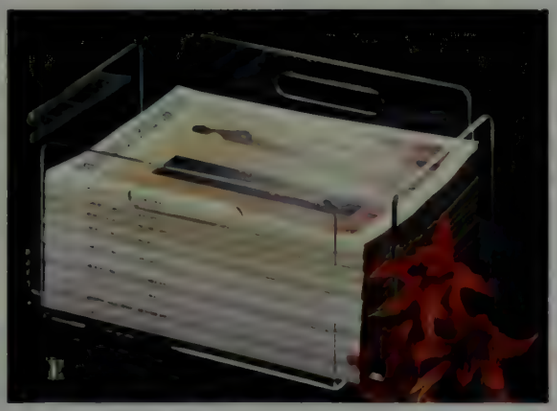


COLLECTORS' ISSUES/$10 each

#08009	SEPT 1980
#08008	JUL/AUG 1980
#08006	JUNE 1980
#08005	MAY 1980
#08004	APR 1980
#08003	MAR 1980
#08002	JAN/FEB 1980
#07912	DEC 1979
#07911	NOV 1979
#07910	OCT 1979
#07909	SEPT 1979

C. Coffee-color vinyl case provides functional beauty plus padded protection for treasured back issues. Gold stamping on cover and spine.
#50051 SOFT SLIPCASE $7.95 (1.65)





E. Keep back issues handy—stack your *Architectural Digest*s neatly in clear acrylic.
#50001 MAGAZINE BIN $41 (3.00)

F. Showcase your latest issues where they can easily be read. Clear acrylic stand is ideal for desks, countertops and tables. There's even room below to store back issues. 9½" x 6" x 11½."
#50003 READING STAND $21.95 (2.25)



D. Function meets beauty in this attractive see-through organizer. Sturdy acrylic case keeps issues dust-free and handy.
#50000 CLEAR SLIPCASE $22 (2.25)

RCHITECTURAL DIGEST *Selections*

For your convenience, order by phone...

TOLL-FREE 800·421·4448

To place your order, call Mon.-Fri. 7 A.M.-7 P.M., Sat. 7 A.M.-1 P.M., Pacific time. In California, call 800-252-2071. Credit card orders only, minimum $15. *For customer service,* call 213-836-7090.

Prices effective through May 31, 1983.

Mail to: Architectural Digest Selections, Dept. AMD2, 8460 Higuera Street, Culver City, CA 90230

Please print AMD2

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

5-Digit Product #	Item Description/Size	Quant.	Item Price	Shipping/ Handling	Subtotal

PAYMENT INFORMATION
☐ Enclosed is my check or money order (no cash please) payable to AD Selections
☐ American Express ☐ BankAmericard/Visa
☐ Diners Club ☐ Master Card Expires____
Card # _____
Signature _____

ORDERING INFORMATION
Please fill in 5-digit product number and all order information including subtotals and grand total. Put your name and address in the spaces provided. Then send this form with your check or money order in an envelope to:
Dept. AMD2, A.D. Selections, 8460 Higuera St., Culver City, CA 90230.

Subtotal	
Add 6% tax if delivered in Calif.	
GRAND TOTAL	

Please allow 6 weeks for shipment. Items may be shipped separately. Offer good USA and Canada only.

*Architectural Digest is the registered trademark of Knapp Communications Corporation, used with permission.



Karges®

Fine Cabinet Makers Since 1881

THE KARGES FURNITURE COMPANY, INC. P.O. BOX 6537 EVANSVILLE, INDIANA 77

A SPECIAL SECTION FOR DECEMBER THE CALIFORNIA EDITION

In the pages that follow,
Architectural Digest presents products and services
especially for the California reader.


21
12
8
13
2
10
3a
15
1
3b
20
16
11
18



L.A.C.C.

Serving the Design Community for 28 Years

1 ITALIAN TERRA COTTA JAR
DON BADERTSCHER ANTIQUES
716-A North La Cienega Blvd.
Los Angeles, CA 90069
(213) 652-0286
IMPORTS FROM FRANCE, ITALY & ENGLAND

2 SAMUEL BURT AMERICAN TANKARD 1750
BEVERLY ANTIQUES
8827 Beverly Blvd.
Los Angeles, CA 90069
(213) 271-8517
SPECIALIZING IN ANTIQUES AND COLLECTOR SILVER

3a OLD ENGLISH PINE DRESSER BASE
3b WITH POTRAIL, RARE BLUE AND WHITE FOOT BATH AND PITCHER
THE BLUE HOUSE ON THIRD STREET
8440 Melrose Avenue
Los Angeles, CA 90069
(213) 852-0747
ANTIQUES, GIFTS, INTERIOR DESIGN, NEEDLE ART

4 LACQUER TABLE
CACHE
8445 Melrose Avenue
Los Angeles, CA 90069
(213) 852-1916
IMPORTER OF FINE ANTIQUES & CUSTOM MARBLE TABLES

5 COUNTRY FRENCH BOOK CASE
GUY CHADDOCK
626 North Almont Drive
Los Angeles, CA 90069
(213) 271-3650
COUNTRY FRENCH AND ENGLISH ANTIQUES

6 CHINESE FAMILLE ROSE EXPORT BOWL
J.F. CHEN ANTIQUE ORIENTALIA
8414 Melrose Avenue
Los Angeles, CA 90069
(213) 655-6310
ANTIQUE PORCELAIN, BRONZES AND CARVINGS

7 19th CENTURY FRENCH BRONZE BOY WITH GOOSE
CONNOISSEUR ANTIQUES
8468 Melrose Place
Los Angeles, CA 90069
(213) 658-8432
17th-19th CENTURY FRENCH & ENGLISH ANTIQUES

8 PILLOWS IN SILK
DESIGNCRAFT OF CALIFORNIA
8904 Melrose Avenue
Los Angeles, CA 90069
(213) 271-3677
CUSTOM PILLOWS AND CUSHIONS

9 CRYSTAL DECANTER SET
FOSTER-INGERSOLL
805 North La Cienega Blvd.
Los Angeles, CA 90069
(213) 652-7677
CONTEMPORARY & ANTIQUE TABLE TOP ACCESSORIES

10 COUNTRY LAMP
GATON LAMPS
7704 Melrose Avenue
Los Angeles, CA 90046
(213) 653-2176
CUSTOM LAMPS & SHADES

11 ETRUSCHE IRON HOST CHAIR
JOHN GOOD IMPORTS
8469 Melrose Place
Los Angeles, CA 90069
(213) 655-6484
EUROPEAN & ITALIAN ANTIQUES

12 FLOOR LAMP
MILLIE HAMPSHIRE
542 North La Cienega Blvd.
Los Angeles, CA 90048
(213) 652-1684
CUSTOM LAMPS & SHADES

13 WOODEN BIRD ON BASE
HUDSON-RISSMAN
8430 Melrose Avenue
Los Angeles, CA 90069
(213) 651-1380
THE FINEST IN CONTEMPORARY FURNITURE AND ACCESSORIES

14 BRONZE HEAD ON MARBLE STAND
INTERNATIONAL TERRA COTTA INC.
690 North Robertson Blvd.
Los Angeles, CA 90069
(213) 657-3752
STATUES, URNS, FOUNTAINS FOR COURT YARDS

15 UPHOLSTERED CHAIR
KEN-WIL COMPANY
7611 Washington Blvd.
Los Angeles, CA 90066
(213) 390-4049
CUSTOM UPHOLSTERED FURNITURE

16 MARBLE TOP LACQUERED CHEST
MARTIN OF LONDON, INC.
8401 Melrose Place
Los Angeles, CA 90069
(213) 653-1569
AUTHENTIC REPRODUCTION FURNITURE

17 TARAHUMARA POT ON STAND
JOHN R. McSPARIN
8474 Santa Monica Blvd.
Los Angeles, CA 90069
(213) 656-0905
ART, ACCESSORIES AND FABRIC

18 BEFORE AND AFTER REPAIR WORK (MARI PLATE)
RENAISSANCE ART RESTORERS
661 North Spaulding Avenue
Los Angeles, CA 90036
(213) 655-9405
ART RESTORERS

19 SMALL DRESSING TABLE STOOL
LOUIS G. SHERMAN
8448 Santa Monica Blvd.
Los Angeles, CA 90069
(213) 654-2654
MANUFACTURERS OF FRENCH, ITALIAN AND CHINESE REPRODUCTIONS

20 REVOLVING BOOKCASE
SYLBERT INTERIORS
542 North La Cienega Blvd.
Los Angeles, CA 90046
(213) 464-2422
SELECT ANTIQUES, FURNITURE, ACCESSORIES

21 LARGE ROPE FRAMED MIRROR
WES LEE FRAMS
634 North Robertson Blvd.
Los Angeles, CA 90069
(213) 652-5064
CUSTOM FRAMING TO YOUR COLORS AND FINISHES



ANTIQUE SERAPI HERIZ PRIDE OF THE ANCIENT WORLD 12 x 15.6



Village Weaver

J. H. Minassian & Co

THE EXCLUSIVE ORIENTAL RUG STORE

Est. 1905 in Los Angeles

Weaving on a simple loom, a young woman performs an ancient tribal art, passed from mother to daughter down through the centuries.

Oriental rugs are magnificent poetic art form that become practical investments for the future. J.H. Minassian & Company has a lar selection of rugs in a rich variety of styles an colors. Come in today and take home one of these treasures.

Our service department offers expert cleanin repairing, reweaving, and appraisals. We invite decorator inquiries. Open Monday thr Saturday 9am to 5pm.

(Our only Location) • 401 SOUTH VERMONT • LOS ANGELES • CA 90020 • TEL: (213) 383-1397



Beverly Hills Ltd.

The Mercedes Benz of Mercedes Benz dealers.

8833 Wilshire Boulevard, Beverly Hills, CA 90211, 213/659-2980

©1982 Beverly Hills Ltd.



ELLYN HYMAN Oil on Canvas 36" x 36"

Family and Executive Portraits

Marie Eastman

8306 Wilshire Boulevard, Suite 370
Beverly Hills, California 90211
(213) 365-4833



Lawrence G. Dougherty

Antiquarian Horologist, Clockmaker

Fine Antique Clocks

Specialist in the Sale and Restoration of Early English and Continental Timepieces

John Ellicott, London, circa 1758

An extremely fine example of a mahogany cased pagoda top Longcase clock by one of England's most emminent makers. The colour & grain of the trunk door & plinth are exceptional, as is the use of quarter column with capitals in the base. John Ellicott was clockmaker to the King, and a Fellow of the Royal Society.

2640 E. Coast Highway
Corona del Mar, California 92625
(714) 720-1787




HW
Harry Winston Inc.
Rare jewels of the world.
Paris Geneva Monte Carlo New York 718 Fifth Avenue 10019

Classic Ceilings

"The quality of yesteryear"

TIN CEILINGS FROM ORIGINAL 1898 DIES



This is the most extensive line of tin ceilings available. These panels are engineered with a flexibility that allows a custom layout for any shape room. Dozens of designs available from the simple, to panels with exquisite detail. Hand finished in antique copper, antique brass, pewter, or original tin finish. Send $3.00 for reprint of 1909 catalog featuring the complete Norman, Hi-Art, line and current prices to:

Classic Ceilings

166 Waverly Drive
Pasadena, CA 91105
(213) 796-5618

LIMITED EDITION



MARBLE WORKS

DESIGN PRODUCTION & INSTALLATION OF CUSTOM PROJECTS AND OBJECTS

MARBLE DESIGN INTERNATIONAL, INC.
361 N. ROBERTSON BLVD., LOS ANGELES, CA 90048
Telephone: (213) 274-5024



A PORTRAIT OF YOUR HOME...

Sensitively rendered by artist Mark Sanders. Commemorate that special time and place in a work of art to be cherished and enjoyed for generations.

Pen and ink from $150.00
Watercolor from $250.00

Write or call for illustrated brochure and list price.

CROWHAVEN STUDIOS LTD.

1490 LAFAYETTE, SUITE #205 • DENVER, COLORADO 80218 • (303) 753-1427

The Vista at MountainGate

EVERYTHING ELSE IS DOWNHILL.

19 estate townhomes in the hills of Brentwood with craftsmanship that reflects the luxury and elegance of a bygone era. An exclusive community overlooking the fairways of MountainGate with breath-taking views far above the confusion of the city. Only moments from the best of Beverly Hills, Bel Air, Westwood and Century City.

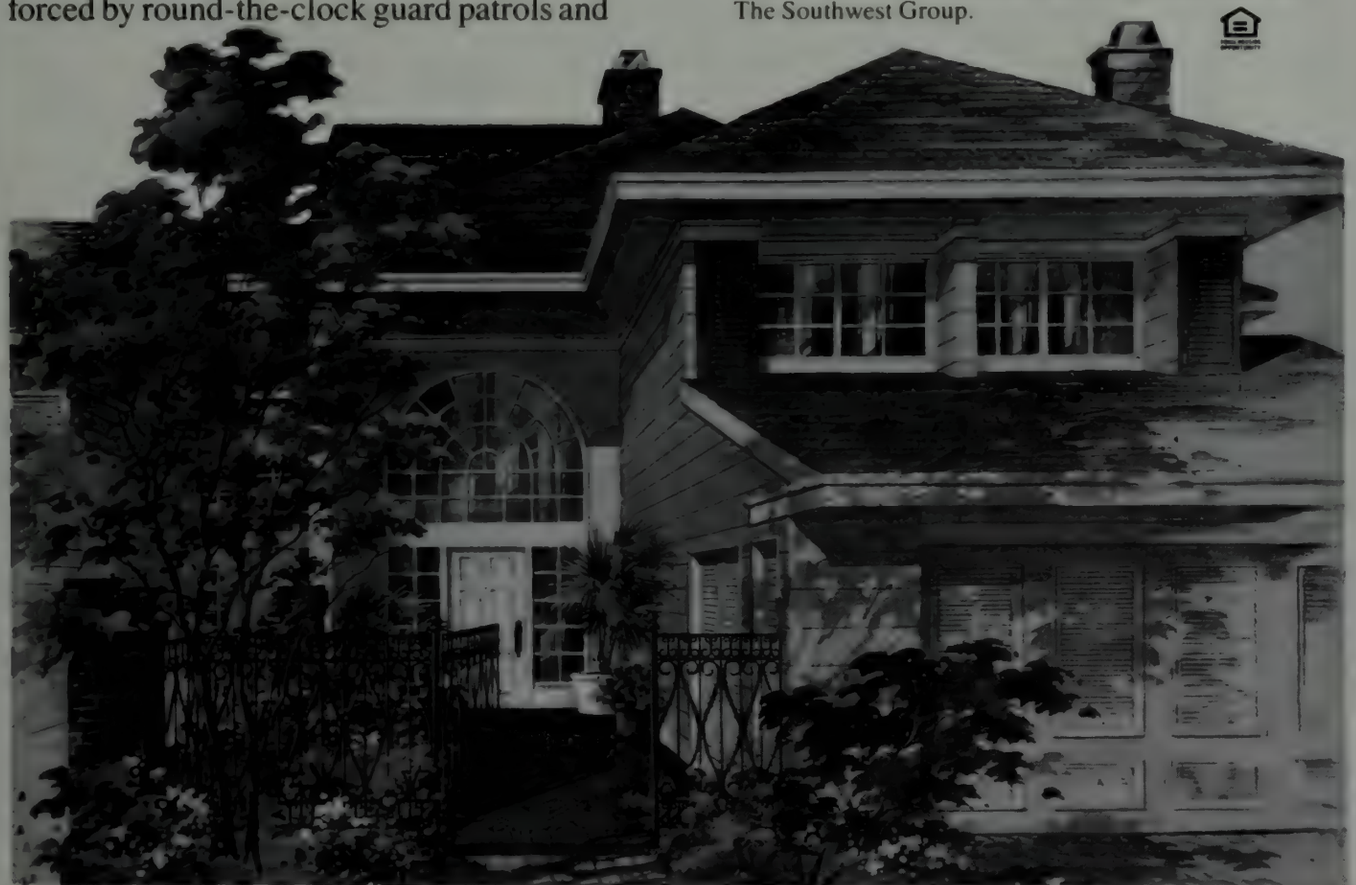
The Vista offers membership in MountainGate's private country club, which includes a 27 hole golf course and 15 championship tennis courts. Security gates control entry into The Vista, reinforced by round-the-clock guard patrols and state-of-the-art electronic 24 hour security system.

Elegant 2 bedroom and 2 bedroom plus den models available for viewing from 10 to 5 daily. Mulholland exit from the San Diego Freeway, then south on Sepulveda to MountainGate Drive. For an exclusive showing, call collect (213) 476-0516.

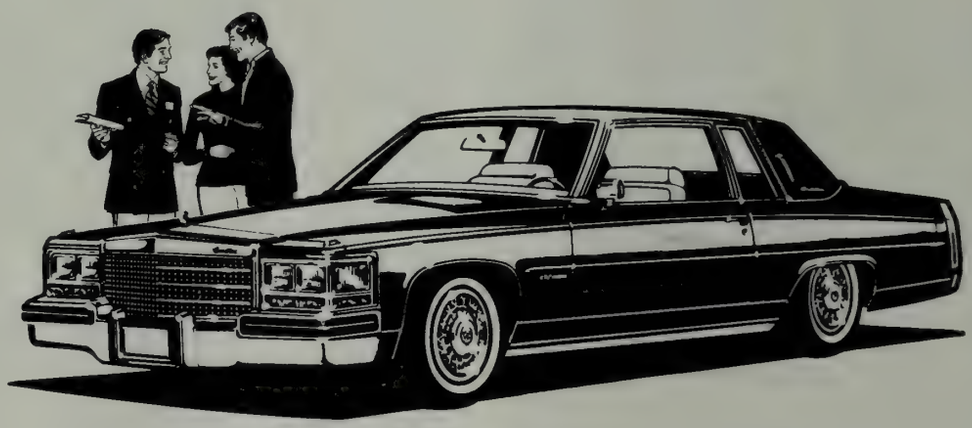
FROM $500,000
30 YEAR FIXED RATE FINANCING

Prices effective date of publication. Subject to prior sale on or after deadline of this edition.

A joint venture of Cadillac Fairview Homes West and The Southwest Group.



How to Get More Cadillac for Your Money...



If you're thinking of buying a prestigious new Cadillac, you'll find many Cadillac dealers in Southern California.

But we are different. You see, we learned long ago that there's really only one way to beat the competition. You've got to give the customer more for his money.

And that's exactly what we do.

We give you more for your car on a trade-in and take less for ours. Our everyday low prices are apt to be much lower than another dealer's "sale prices."

We give you more cars to choose from. Chances are, we've got exactly the car you want in the exact color or color combination and with your choice of engine—the amazing V8 or the miserly diesel.

Believe it or not, we try to keep the equivalent of two football fields chock-full of Cadillacs.

And we give you more service. Our computerized service department is manned by factory-trained master mechanics. We try to service your car while you wait in our comfortable air-conditioned lounge. If you can't wait, our chauffeur will take you home or to your office—and then pick you up when your car is ready.

We think you'll agree that since our prices are lower, our trade-ins higher, our selection bigger and our service better—we do give you more for your money. We'll be happy to prove it. After all, that's how we got to be number one.

Sincerely,

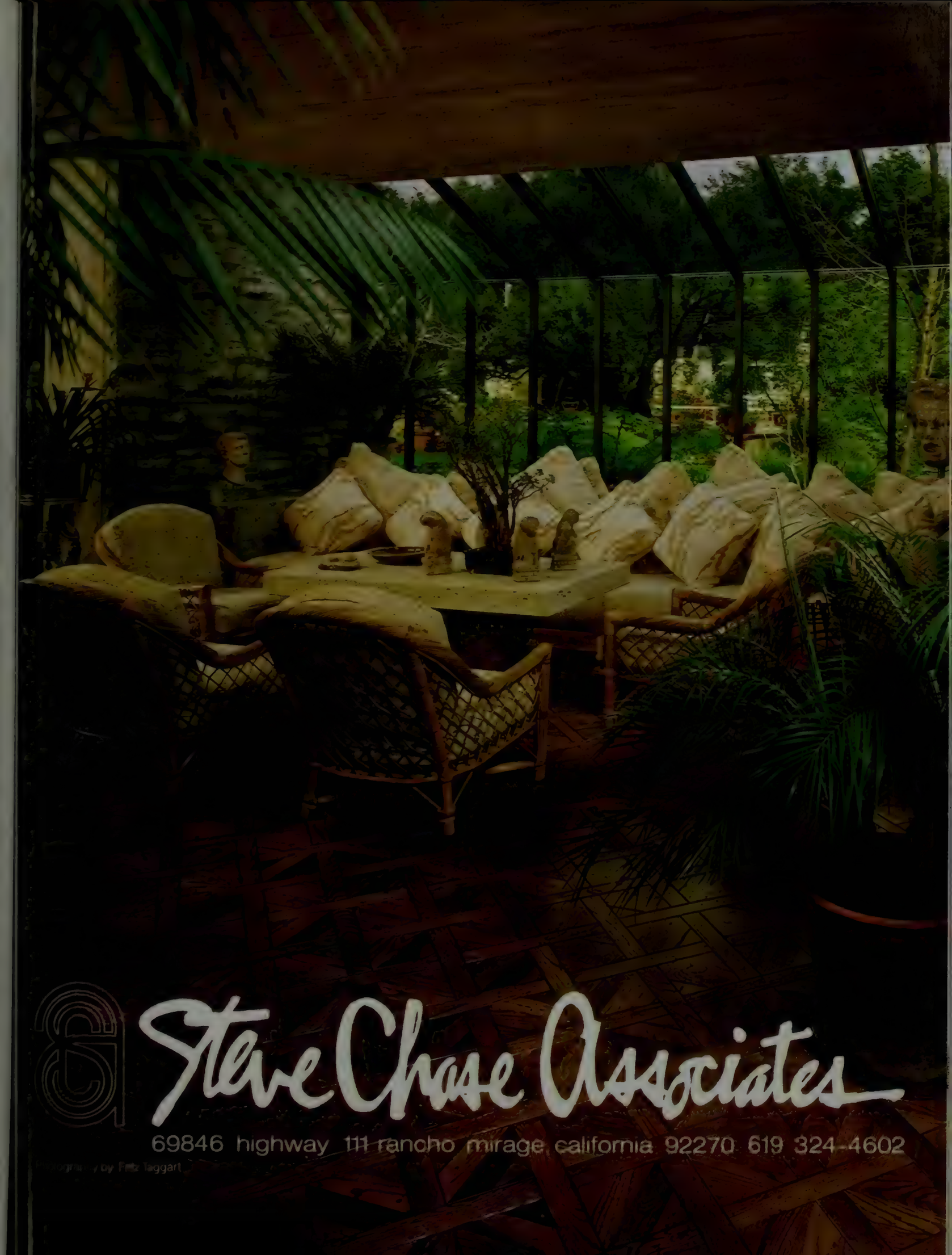
Dana Martin



NO. 1 IN THE WEST

MARTIN *Cadillac*

OLYMPIC AT BUNDY IN WEST LOS ANGELES • 213/820 3611


Steve Chase Associates
69846 highway 111 rancho mirage california 92270 619 324-4602



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

GERALD DECKER ROBERT KELLY

Frances Klein

Estate and Antique Jewels

Possibly the largest and finest collection in the world

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces.



Make your yard the most elegant room in your home.

Transforming yards into imaginative and en joyable outdoor living rooms has been th business of A. Lee Shelbourne for nearly a quarter of a century. And our experienc shows both in awards for design excellenc and in the increased home equity our design have generated for our clients.

We design your yard from the ground up. W take a personal, professional approach to ever phase of our total outdoor living designs.

Quality is our yardstick. Our business is tota design. We work with your contractor o recommend experienced contractors who tak in stride difficult sites, engineering problems remodeling outdoor/indoor areas, adding spa and updating older pool and garden sites.

On-site consultation recommended.

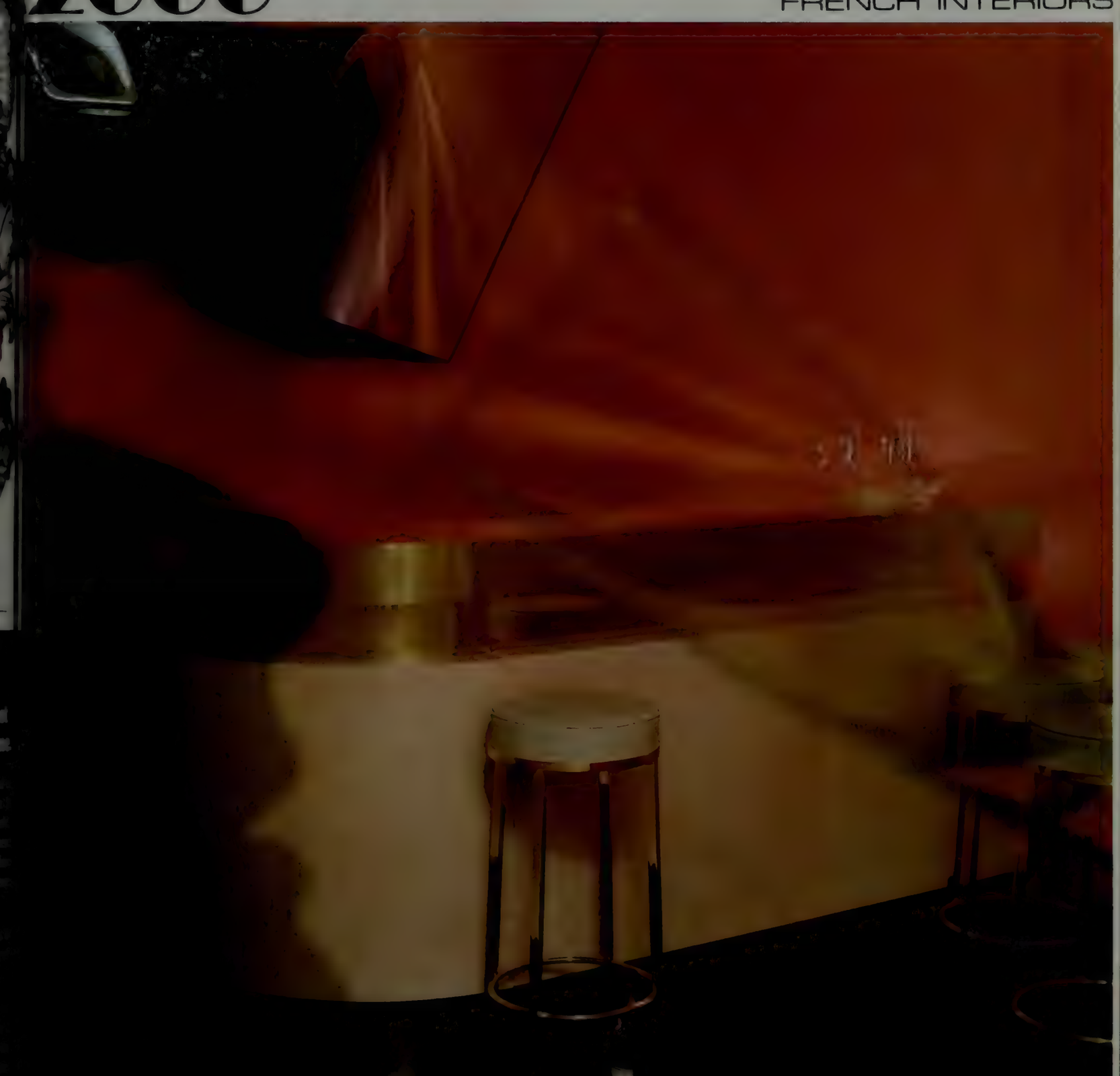
Elegant designs for living.

A. Lee Shelbourne
AND ASSOCIATES

18054 Ventura Boulevard
Encino, CA 91316 (213) 501-5282

L'ESPACE 2000

FRENCH INTERIORS



Modular "California Bar"

1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000

L'ESPACE 2000, 260 NORTH BEVERLY DRIVE, BEVERLY HILLS, CALIFORNIA 90210, 213-271-6217

Available in • LOS ANGELES, Italdesign, Pacific Design Center, 213-659-6764 • SAN FRANCISCO, Chalfonte St. Giles, 415-621-6901
• HOUSTON, Domus International, 713-522-1808 • PALM BEACH, Fran Murphy, 305-659-6200

For Discerning Collectors



WALLPAPER: A History

Texts by Françoise Teynac, Pierre Nolot, Jean-Denis Vivien. Foreword by David Hicks. An important, comprehensive history of wallpaper, filled with delightful anecdotes, from its origins in the Middle Ages through today's modern designs. Hundreds of exceptional illustrations reproduce rare examples, superb 19th-century florals, Art Nouveau patterns, even those reflecting the latest space-age NASA discoveries. *250 pages. 451 illus., 173 in color. $50*

SILVERWARE

Alain Gruber. This beautifully illustrated survey explores the development of household silver from the end of the Renaissance to the dawn of the 20th century by focusing on the practical use of each type of object. Hundreds of rare paintings and engravings depict a wonderful array of silver items – from goblets, salvers and pomaders to snuffers and glove trays – in their proper historical and functional settings. The text gives valuable insights for the collector. *306 pages. 400 illus., 24 in color. $75*

CERAMICS OF THE 20TH CENTURY

Tamara Préaud and Serge Gauthier. This stunning volume presents 20th-century ceramics of all styles from all over the world. It includes the works of such modern masters as Kandinsky, Rodin, Picasso and Nevelson, and all of the great manufacturers, from Amphora to Wedgewood, with many examples of new shapes, innovative techniques and marvelous colors. *224 pages. 380 illus., 80 in color. $80*

Now at the most elegant bookstore in America



RIZZOLI BOOKSTORE

South Coast Plaza, Costa Mesa 92626 • (714)957-3331

Mail and phone orders welcome

A CHERISHED
TRADITION
OF FINE FURNITURE



GENGHIS KHAN FURNITURE

4247 Park Boulevard
San Diego, CA
(714) 291-3666

1131 E. Washington Avenue
Escondido, CA
(714) 743-5897

Jerry March ASSOCIATES

One 15-minute phone call to Jerry March could make the difference in your speculative investments.

Meet Jerry March, who is a proven professional and successful businessman, offering investors with an initial risk capital of $50,000 this unique opportunity... to manage your account in the Futures market.

This means to a select few individuals that your speculative investment dollars can now buy you 30 years of experience to help minimize risk, diversify your investments and...allow your financial future a chance to grow as never before.

Write today for a brochure completing the details of this limited offer.

Take the step that could be the most important thing you do towards sound investments for your future.

Write or phone Jerry March, Suite 400,
222 South Riverside Plaza, Chicago, IL 60606
1-(800) 621-5315 or in Illinois 1-(312) 322-1763



ARTHUR ELROD ASSOCIATES, INC.

850 North Palm Canyon Drive Palm Springs, California 714 325-2593

HAROLD BRODERICK, A.S.I.D.
SALLY BOISE
SUZANNE NICHOLAS
MICHAEL UHRINEC

You work hard for your money. Now your money can work hard for you.

What a Crocker Working Capital Account™ can do for you.

Your money should be earning high money market rates. It should be working for you to provide a maximum return every day. It should be immediately available when you want it, without delay or penalty. Now your money can do all these things, and more.

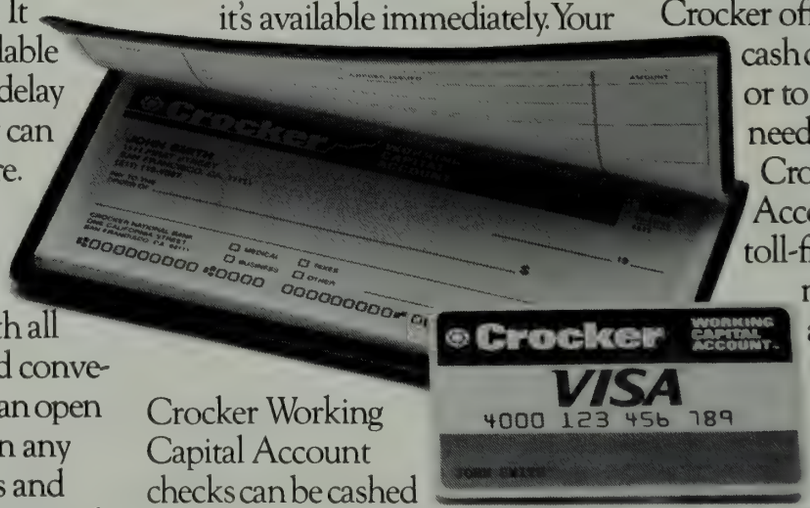
The Crocker Working Capital Account combines money market rates and discount brokerage services with all the financial advantages and conveniences of a local bank. You can open an Account with $20,000 in any combination of cash, stocks and bonds. And your money is invested automatically in a money fund.

Money Market Rates.

Your cash earns money market rates. So do the dividends on stock and interest on bonds that are automatically deposited from the securities in the brokerage portion of your Account. There's no requirement to tie up any money at a lower rate in order to take advantage of our Working Capital Account. Money market rates are paid on all your cash. Your money is working until you want it.

Availability.

When you want your money, it's available immediately. Your Crocker Working Capital Account checks can be cashed anywhere you would use your standard checks. Your VISA® debit card works just like a check; the amount of purchase or withdrawal is taken from the available funds in your Account. And even if there are no funds available in your Account to cover your checks or VISA purchases, money can be made available by creating an automatic margin loan against your marginable securities portfolio.



Best of all, there are no penalties for early withdrawal, and no delay while an out-of-state check clears.

Accessibility.

You can take advantage of the convenience of more than 380 Crocker offices in California to cash checks, to make deposits, or to handle other financial needs. You can call the Crocker Working Capital Account Service Center toll-free for Account information or to place buy-and-sell orders for your securities portfolio. Plus, your VISA debit card can be used for purchases anyplace that honors VISA including cash withdrawals from more than 100,000 financial institutions worldwide.

Discount Brokerage.

Securities brokerage (stocks and bonds) is an optional part of your Crocker Working Capital Account. If you have securities in the Account that qualify as collateral for a margin loan, you can access that loan with your Account

EQUAL HOUSING LENDER Member FDIC © Crocker National Bank 1982

check or VISA debit card. You can buy and sell at discounted commissions, with no minimum activity requirements. The transactions are placed through Crocker's Working Capital Account Service Center and executed by Bradford Broker Settlement, Inc.

The securities in your portfolio are insured up to $500,000, including a maximum of $100,000 in cash, by the Securities Investor Protection Corporation.

Personal Lines of Credit.

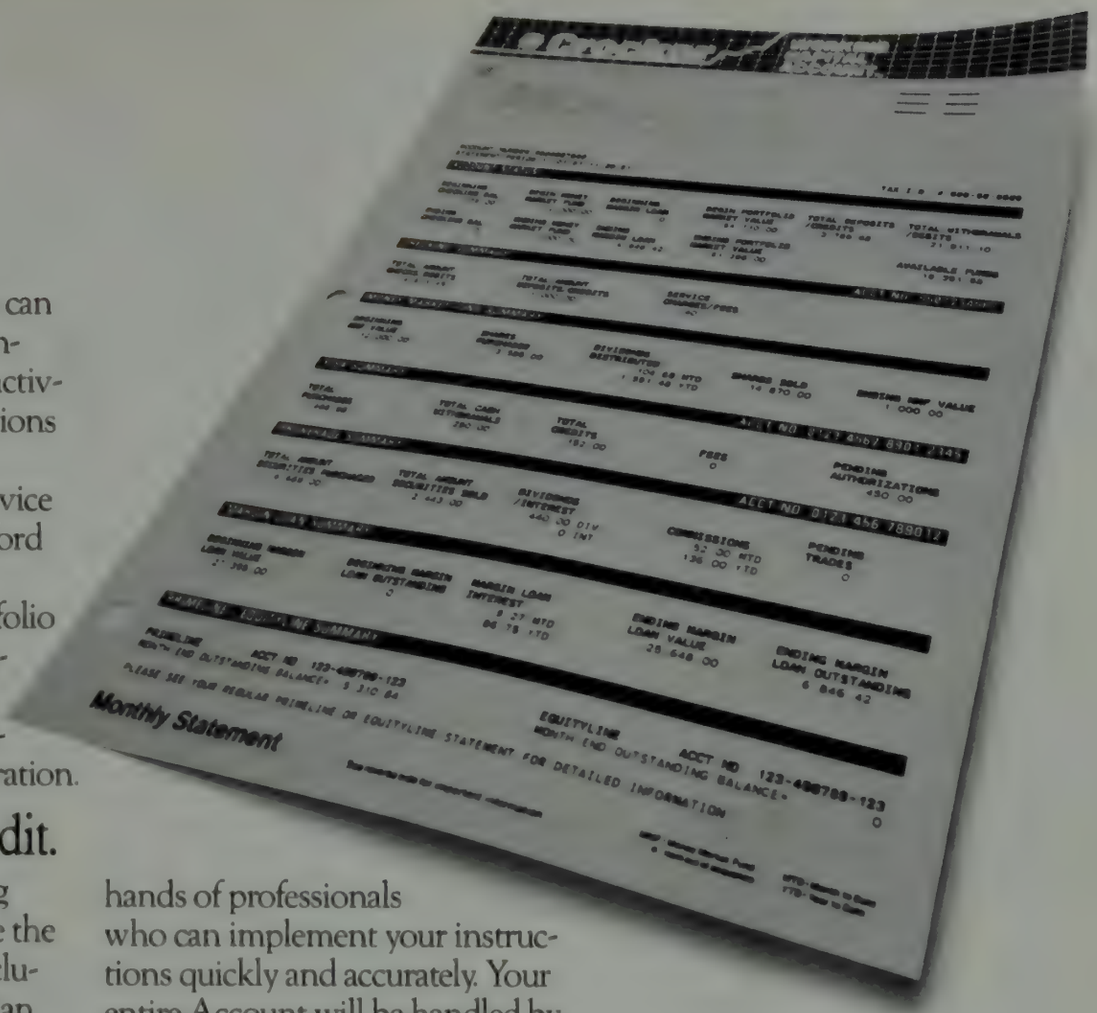
With the Crocker Working Capital Account, you also have the option of applying for two exclusive lines of credit: Primeline,® an unsecured line of credit up to $25,000; and EquityLine,™ a secured line of credit up to $100,000 which is based on the value of your home and your personal financial strength.

Comprehensive Monthly Statement.

It lists everything needed to easily see the status of your Crocker Working Capital Account. All your transactions are summarized on page one. The next pages detail every activity; checks are listed with date, payee and amount; money fund amount and dividends are recorded; VISA debit card transactions, brokerage trades, margin loans and lines of credit balances are all detailed.

Experienced Account Representatives.

It's important to know that your investment account is in the hands of professionals who can implement your instructions quickly and accurately. Your entire Account will be handled by specialists in our Crocker Working Capital Account Service Center. They are available through a toll-free number in California (**800-652-1044**), outside of California (**800-227-5468**), or by mail. Plus, there are specially-trained representatives in designated Crocker Bank offices who can help you with most transactions.



Put your money to work now.

You work hard for your money. Now the Crocker Working Capital Account can make your money work hard for you. To take advantage of the Crocker Working Capital Account, simply clip and mail the coupon today.

Crocker WORKING CAPITAL ACCOUNT

Yes! I want to put my money to work now. Please send me detailed brochures and an application for opening the Crocker Working Capital Account.

Mail to: Crocker Working Capital Account Service Center, P.O. Box 38045, San Francisco, CA 94138. Or in California call toll-free **800-652-1044.** Outside of California, call **800-227-5468.**

I am interested in a ☐ personal account or a ☐ business account.

Name _____

Address _____

City _____ State _____ Zip _____

People stay with Crocker because they want to stay ahead.™

Crocker Bank

AD



THE NEXT TIME YOU ARE IN SANTA BARBARA...

18th & 19th CENTURY
COUNTRY ANTIQUES

GARDEN & PATIO
FURNITURE & ACCESSORIES

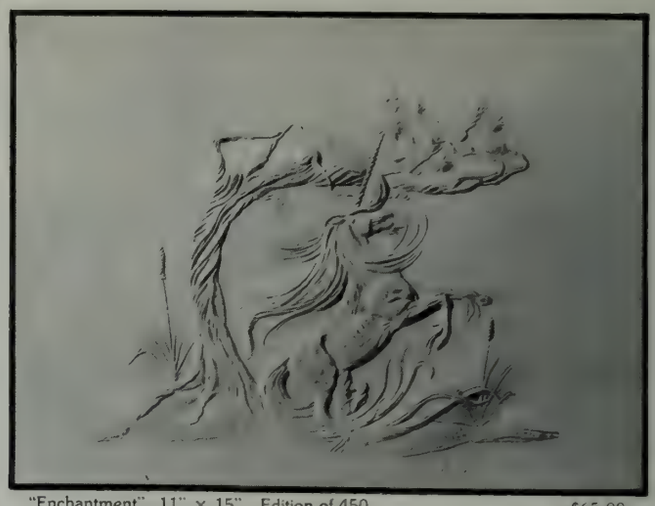
1496 EAST VALLEY ROAD
MONTECITO, CALIFORNIA
93108

ALBION
ANTIQUES
& GARDENS
INCORPORATED

ANTIQUES
805-969-3803

10 AM - 5 PM
MON.-SAT.

GARDENS
805-969-5550



"Enchantment" 11" × 15" Edition of 450 $65.00

Hand engraving is a dying art. But a few master engravers still work in this country. We present one such master, Taos artist

Ed Morgan

This elegant embossing is hand pressed from a hand engraved metal plate. on Somerset, English mold-made paper Signed, numbered & documented by the artist.

Orders received by Dec. 15 are guaranteed Christmas delivery. Send check or money order to:
Morgan Studio Box 2254 Taos, N.M. 87571 505-758-9090

add $5.00 shipping, handling and insurance

The best parts of town are Fred Sands Country

The prime communities which we proudly serve (see below) provide some of the finest residential living in the United States, if not the world. This is why we've staked out these territories as "Fred Sands Country."

Here we offer more than mere status: take your choice of good climate; the best neighborhoods; large, well-built attractive homes; convenient shopping at the finest stores and boutiques; excellent restaurants; good schools; clean air . . . and the rapid appreciation you'd consequently expect.

Here we have quality clients who appreciate the value of a home in a desirable neighborhood . . . and maintain it accordingly. Here we know lenders eager to finance competitively where their investment is well-secured. And, we have our own in-house loan program available to Fred Sands clients. We know the area's top tax and legal people to better serve our clients (many of these experts are our clients, too). And, naturally we know the area's most professional full-time salespeople: more than 650 of them are ours.

Our territory is deliberately limited. So we know it well. That is why we sell close to one billion dollars' worth of residential real estate a year. Our favorite areas may not be for everyone. But, if you're already here and want to move up — or aren't here yet, but want to move in — call the people who know the territory.



TENNIS ESTATE IN MALIBU. An English Manor behind gates on one acre of park-like grounds. 4300 sq. ft. of gracious living encompasses four bedrooms and a den. $450,000 assumable loan. Owner will carry financing. Trade or lease option. $1,050,000 Nancy Cafferio, Irene Courtney, 459-2766 or Greg Golden, 456-363

Estates Division
Distinctive Properties from One Million Dollars

Fred Sands Realtors

[illegible]ls (278-1345), Brentwood (820-6888), Encino/Sherman Oaks (990-4303), Hollywood Hills/Hancock Park (656-8400), Los Feliz/Silverlake (665-1121), Malibu (456-3638), [illegible]/Westlake (822-6622), Northridge (349-1200), Pacific Palisades (459-2766), Palisades Highlands (459-7802), Westlake Village (991-4511), West Los Angeles (391-6721), Wood[illegible] Auction Division (820-8675), Commercial/Investment Divisions (820-6855/656-8881), Condominium/New Housing Divisions (820-8991/991-9190), Construction/[illegible]-7575), National Investment Advisors (820-0644), Property Management Division (820-6844), Relocation Services (990-4303)



NEW YORK/BEVERLY HILLS/PALM BEACH/BAL HARBOUR/CHICAGO/ROME/FLORENCE/MILAN/LONDON/PARIS/CANNES/HONG KONG



Beautify your home

Visit our oriental rug store. It will be a thrilling experience if you like individuality and character that only oriental rugs can give.

Adil Besim & Co, Pasadena, California 91101, 370 South Lake Avenue
(213) 795–7589 (213) 681–7031

Vienna–Zurich–Innsbruck–Pasadena

Judge us by the companies we keep.

Polo by Ralph Lauren	Byford
Valentino	Pierre Cardin
Nino Cerruti	Lagerfeld
Adolfo	Ted Lapidus
Gianni Versace	Cacheral
Dimitri	New Man
Givenchy	Christian Dior

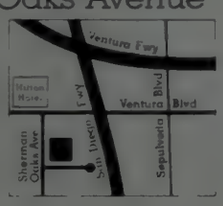
And discount 20 to 50%.

We offer the unique service of wardrobe coordination at no extra charge.

RICK PALLACK

Fine Discount Menswear

4554 Sherman Oaks Avenue
Sherman Oaks
(213) 789-7000
Mon-Fri 11-8
Sat 10-6
Sun 11-5



BUILD A SUCCESSFUL IMAGE...



LEASE OUR FINEST MUSEUM QUALITY FURNITURE...

"WOOTON'S BEST"

Extra grade patent secretary, carved griffin desk, ornate Victorian client & swivel chairs with leather upholstery and marble top side table.

PACKAGE PRICE:

$521./mo.

AT OUR LOWEST PRICES EVER!

"CLASSIC BOARDROOM"

Oak Americana conference set with leather top table and arm chairs in leather upholstery, complete with oak sideboard/ credenza.

PACKAGE PRICE:

$326./mo.



Whether you're opening a new branch office and have to keep your overhead down, yet keep your profile high; or if you're a well established chairman of the board looking to up-grade your office's image to reflect your achievements, Antiquarian Traders has a lease program to give you that solid look of success you've been looking for. With our new package-program you can lease an office-full of the finest antiques from our huge collection for a fraction of the cost without making a long-term commitment, or you can take advantage of our low long-term rates with the added leverage of an option to purchase.

ANTIQUARIAN TRADERS

L.A. SHOWROOM, Mon.-Fri. 10-6, Sat. & Sun. 12-6; 8483 Melrose Ave., Los Angeles, Ca. 90069 (213) 658-6394
S.F. SHOWROOM, Mon.-Fri. 10-5; 1133 Post St., San Francisco, Ca. 94109 (415) 673-8118
WAREHOUSE, by appointment: 1050 S. Stanford Ave., Los Angeles, Ca. 90021 (213) 627-2144

Somper Furs

a division of fur Couture international incorporated

When the occasion calls for a fur.



The radiant Canadian Lynx Coat.
A valuable asset in terms of sheer luxury, uncompromising beauty and personal enjoyment.
A superb value when purchased from our Award-Winning Designer Collection, one of the largest in the country.
Somper Furs, renowned for impeccable individual service, unparalleled selection and superior value
from Tokyo to Paris to New York to Beverly Hills.

When your occasion calls for a fur...Somper Furs for any occasion.

Somper Furs, 150 South Rodeo Drive, Beverly Hills, Telephone 213/271-6289 or 272-1875.

a division of fur Couture international



The Poetic Paintings of Pati Bannister

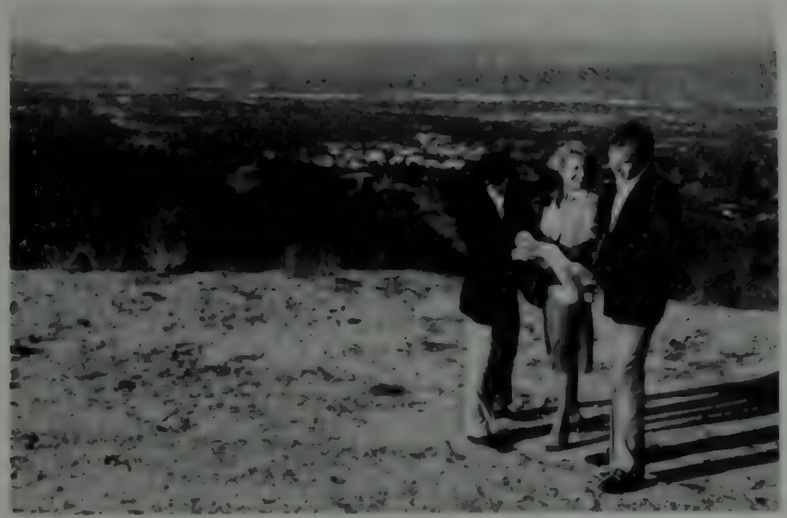
We feel that Pati Bannister's talent goes beyond ordinary concepts, and that in her paintings the viewer is invited to become involved—not only to see but to feel and to remember. Many of her paintings are available as signed and numbered limited edition prints. For a beautiful 16-pg. color brochure on this outstanding artist, call our toll free number. 1-800-647-9578

New Masters Publishing Co. (Artist's Agent) 2082 E. Beach Gulfport, Ms. 39501 (601) 863-5145

SHOWN ABOVE "PORCELAIN ROSE" IMAGE SIZE 18½" x 28" S/N EDITION 300



The home you're looking for doesn't exist.



How could it?

The only homes in existence were built for other people.

Their needs aren't your needs. Their tastes aren't yours either. Yours can only be found in a home built for you, around your lifestyle.

So, may we suggest that instead of looking for a home this weekend, you look for a place to build it.

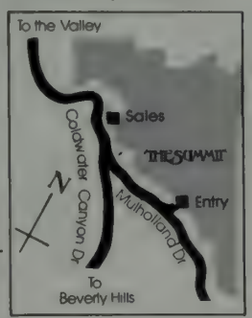
The only place in West Los Angeles with a selection of homesites on wide, private streets is The Summit Above Beverly Hills, and The Summit will make your home even more desirable.

You'll be high atop Mulholland at Coldwater, just 15 minutes from Century City. In a prestigious private community with spectacular views, a guard at the gate and Beverly Hills at your feet.

A few homesites are still available for as little as $260,000.

Drive up today or set up an appointment by phone—(213) 276-6288.

Building a home isn't as easy as buying one ready-made. But it's the only way to get one that fits you.



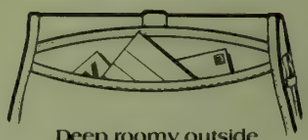
THE SUMMIT

ABOVE BEVERLY HILLS

A Tecon Realty Corporation Development

© 1982 Tecon Realty Corp

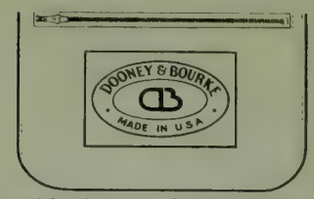
All-Weather Leather™
from Dooney & Bourke



Deep roomy outside ticket pocket

One look at this extraordinary new leather reveals an unusually rich, pebbly texture. One touch reveals its supple, glove leather feel. But its greatest beauty lies hidden beneath this surface, for ALL-WEATHER LEATHER is water-repellent.

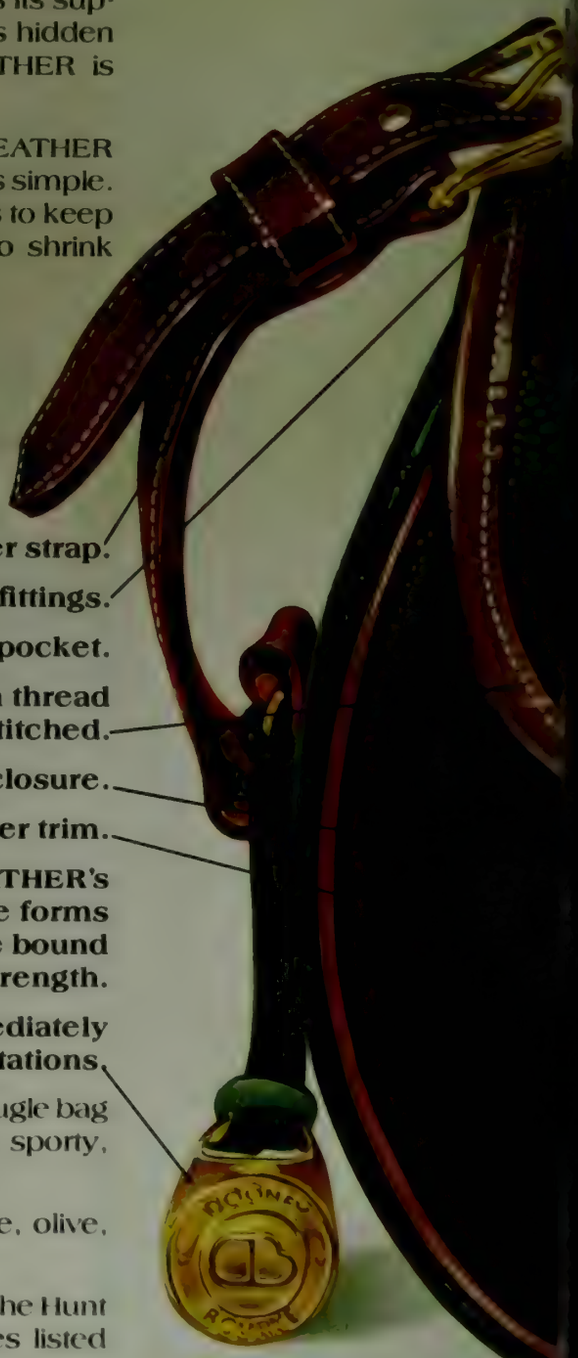
Just as water rolls off a duck's back . . . ALL-WEATHER LEATHER naturally repels moisture from rain, sleet and snow. The secret is simple. While most leathers are "staked out" during the tanning process to keep them from shrinking, ALL-WEATHER LEATHER is allowed to shrink naturally. This process tightens the pores in the leather making it water-repellent, and at the same time producing its distinctive texture and softness.



Inside zippered leather pocket

Dooney & Bourke's craftsmen work this leather into handbags that are uniquely American in design, exceptionally durable and guaranteed to last a lifetime.





Adjustable shoulder strap.

Individually cast and polished solid brass buckles and fittings.

Deep, roomy outside ticket pocket.

Heavy gauge, waxed cotton thread is meticulously stitched.

Secure, easy-to-use closure.

Smooth-grained bridle leather trim.

Inside–ALL-WEATHER LEATHER's luxuriously soft, sueded underside forms a natural lining, and seams are bound for extra strength.

Dooney & Bourke's heavy brass tag –immediately distinguishes their bags from imitations.

Inspired by the shapes of traditional carrying cases such as the bugle bag and shell carrier, Dooney & Bourke has designed bags in soft, sporty, less-constructed shapes with go-anywhere style and flexibility.

Made in a wide variety of styles, in black, brown, navy, rouge, olive, green and chamois–all with dark tan bridle leather trim.

ALL-WEATHER LEATHER bag prices range from $85 to $225. The Hunt Bag, pictured, sells for $125. See the entire collection at stores listed below or send $2.50 for our full color catalog.
Dooney & Bourke, Dept. TC, P.O. Box 841, Norwalk, CT 06854

at-ease

44 Fashion Island
Newport Beach, CA

1001 Westwood Blvd.
Los Angeles, CA

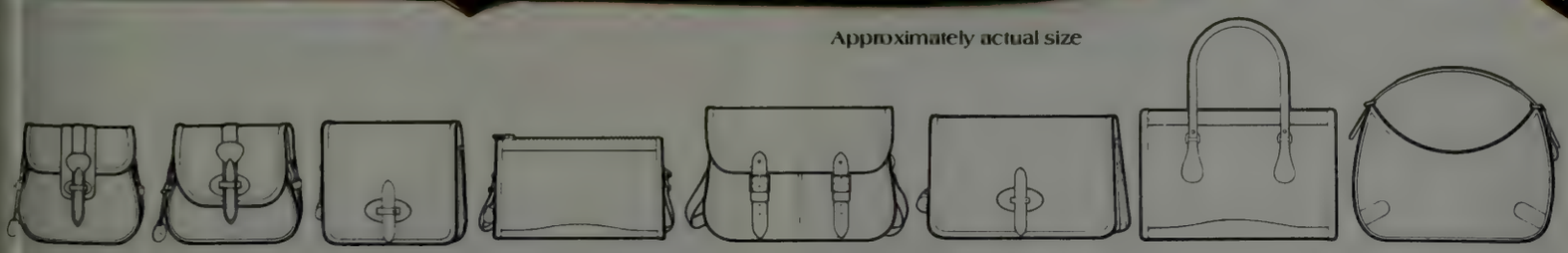
J. McLAUGHLIN

1260 Madison Ave., N.Y.C.
1295 Third Ave., N.Y.C.
1343 Third Ave., N.Y.C.





Approximately actual size



RENAISSANCE

Fine Antique Reproductions of 18th and 19th Century Furnishings and Interiors.



The Porter Baroque. The World's Finest Music Box. A hand-built, changeable disc automatic musical instrument, with a selection of 375 copper records.

1564 Copenhagen Drive
Solvang, California 93463

Open Every Day 10-5
(805) 688-6222



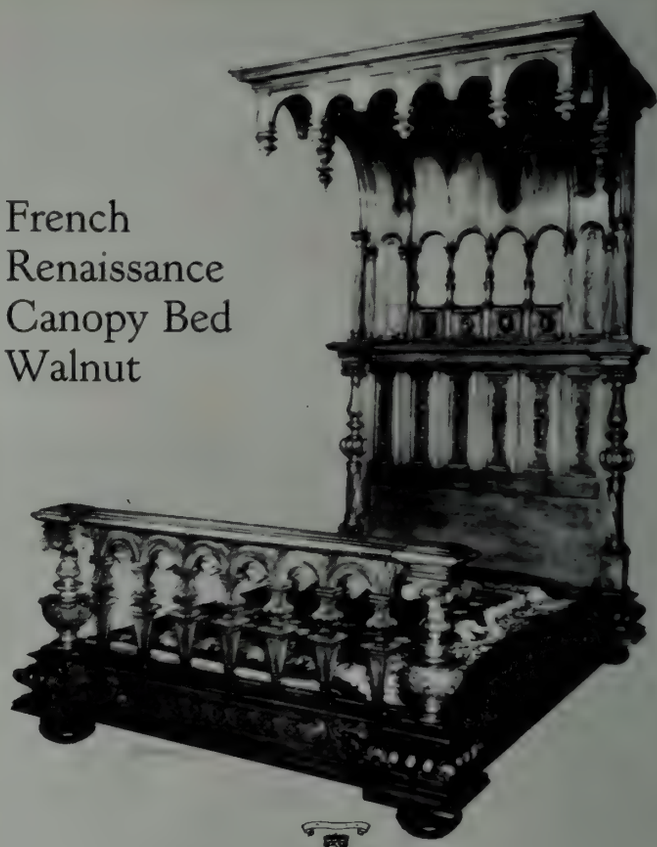
Hrs. Antique Clocks

Fine Antique Clocks, Watches and Music Boxes Sold & Restored

An exceptional tubular bell, quarter chiming hall clock by Walter Durfee of Providence, Rhode Island, circa 1887. The cabinet hand carved of quarter sawn golden oak. The dial of gilt and silvered brass with lunar calendar.

1661 Mission Drive
Solvang, California 93463
(805) 688-4774
Open Every Day 10-5

French Renaissance Canopy Bed Walnut



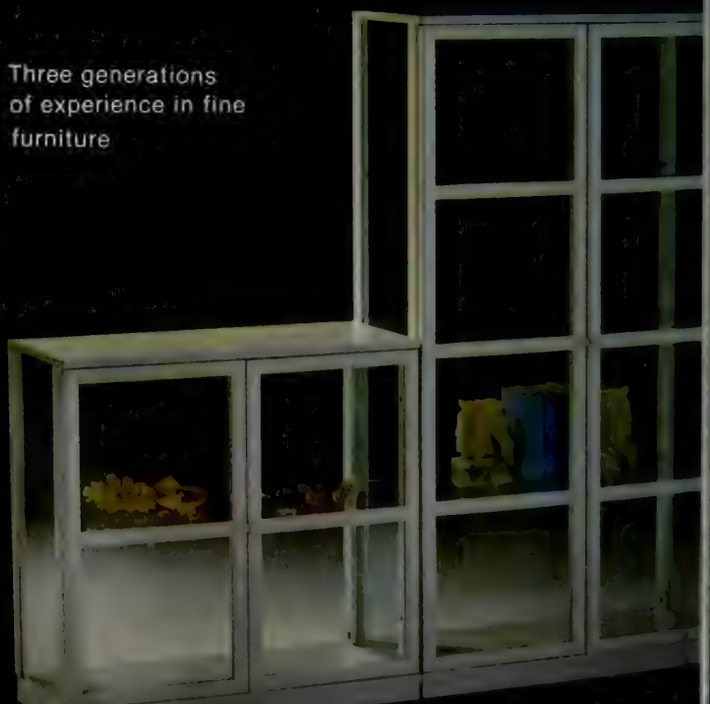
Beau Sejour Antiques

(213) 477-3069 (213) 477-3060
1832 Sepulveda Boulevard Los Angeles, California 90025

Europe's Largest Distributor Of Italian Furniture

GAGLIARDI

Three generations of experience in fine furniture



Find us at: Pacific Design Center, Space
8687 Melrose Avenue, Los Angeles, CA 90069 213/854-3



Presenting our "Polygon" full leaded crystal candleholders. Designed in Italy by Catya Castel exclusively for Arnolfo di Cambio, these objects d'art are hand cut and consist of one single piece of brilliant crystal.
Mail orders accepted with 6½% California sales tax. Visa, MasterCard and American Express accepted.

Arnolfo di Cambio
Magic Crystal

9532 Brighton Way, Beverly Hills, California 90210 Telephone (213) 271-3924



Send $3 for a year's subscription of luxurious lingerie catalogues to Victoria's Secret, Dept. AD-12, Box 31442, San Francisco, CA 94131



St. Charles Fashion Kitchens feature FORMICA® brand laminate.

The choice is yours. When using decorative laminate, St. Charles chooses Formica brand exclusively. Here is Burgundy Pin Stripe, a new dimension in laminate that surpasses all others. Its lustrous, easy-care surface truly reflects quality and elegance.

That very special kitchen can be yours now. See your St. Charles designer/consultant.

FORMICA® BRAND laminate

St. Charles®
FASHION KITCHENS, BATHS
AND OTHER ROOM FURNITURE

St. Charles of La Jolla
7426 Girard Street
La Jolla, CA 92037
(714) 454-9133

Baywood Kitchens
8363 Center Drive
La Mesa, CA 92041
(714) 297-2868

St. Charles of Los Angeles
8660 Sunset Blvd
Los Angeles, CA 90069
(213) 655-7812

Kitchens by Meyer, Inc.
15405 Los Gatos Blvd #103
Los Gatos, CA 95030
(408) 358-4152

Kitchens by Meyer, Inc.
278 Castro Street
Mountain View, CA 94041
(415) 968-8318

J. B. Turner & Sons
3911 Piedmont Avenue
Oakland, CA 94611
(415) 658-3441

Carefree Kitchens, Inc.
453 North Anaheim Blvd
Orange, CA 92668
(714) 634-4601

Kitchens of the Desert
73405 El Paseo—Suite A
Palm Desert, CA 92260
(714) 568-5618

Kitchens, Inc.
1617 18th Street
Sacramento, CA 95814
(916) 441-4414

Continental Home Improvement Co.
340 West Portal
San Francisco, CA 94127
(415) 661-6776

dba L & W Home Center
1119 E. Las Tunas
San Gabriel, CA 94776
(213) 287-1131

Cooks Kitchen Center
402 West 7th Street
San Pedro, CA 90731
(213) 832-2271

Kitchen Craft of Marin
1241 Andersen Drive
San Rafael, CA 94903
(415) 454-1623

International Design Center
4093 State Street
Santa Barbara, CA 93110
(805) 967-1113

Better Homes & Kitchens
31121 Via Colinas
Westlake Village, CA 91361
(213) 991-3344

Mail to: St. Charles Mfg. Co.
St. Charles, IL 60174

Please send me your color-illustrated books showing the full line of St. Charles kitchen designs, and new Formica® brand laminate surfaces for kitchens and baths. I'm enclosing $6.00.

Name 2-ADC-12-853

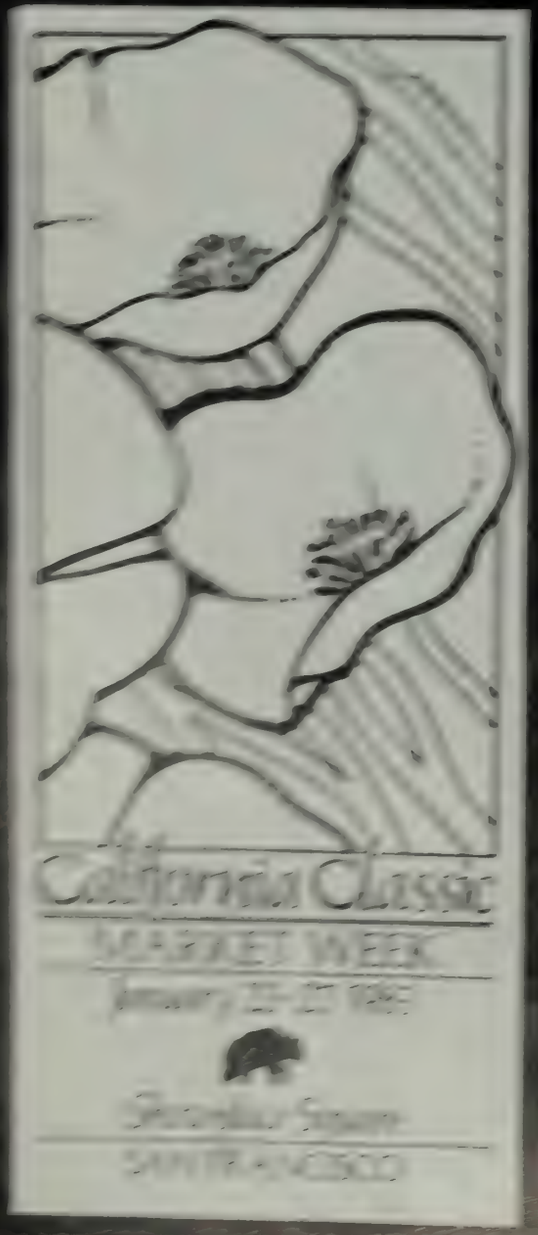
Address

City State

Zip Phone

SHOWPLACE SQUARE

classic collections



California Classic

MARKET WEEK

January 23-27 1985

Showplace Square

SAN FRANCISCO

WALL-PRIDE INC.

UPHOLSTERY & WALLCOVERING



THOMASVILLE GALLERY

BY

Carolina West designs



Kinney Brothers

Fabrics & Wallcoverings by

Gear

Louis Nicole

Scalamandre



FISHER



contemporary jewelry



Photo: Batista Moon Studio

Sun Studios

Carmel Plaza • Fountain Level • P.O. Box 3582 • Carmel, CA 93921 • (408) 624-7989

1982, Kerry Lee, Inc.

Refined Elegance...by LATCO.



Latco's Valencia II Series, "Pecunia," installed by Schock Tile Co., Northridge, CA. Interior Design: Jolene Norvell. Gen. Contr.: Norvell Constr. Co.

For refined elegance, nothing compares with Roman tubs and bathrooms tiled with Latco porcelain ceramics. Whether you're remodeling or building a new home, Latco ceramic tiles offer more creativity and versatility for sheer opulence and luxury. Visit one of Latco's many distributor showrooms located in the West to see their unsurpassed selection of colors, patterns and textures. For more information or brochures, write or phone us today.

Latco®

2943 Gleneden Street
Los Angeles, CA 90039
Phone: (213) 664-1171



Magnificent Obsession

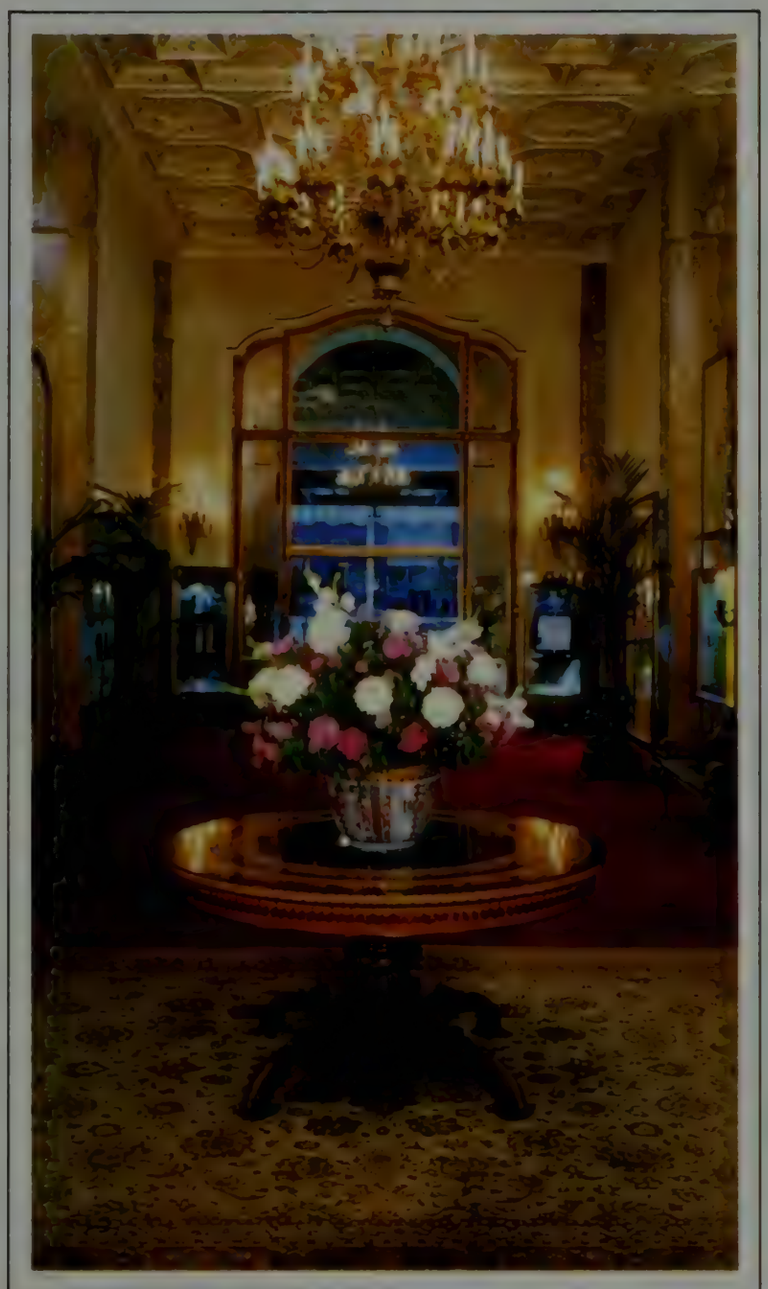
Paul Crist is a man obsessed. His lamps are his obsession.

For 15 years he has studied and experimented with the techniques pioneered by Louis C. Tiffany. He has assembled a team of artists equally as dedicated as himself. The result is a product of unequaled craftsmanship. Each piece demands hundreds of hours of careful hand labor. From the sensitive choices of colors and textures to the delicate verdigris patina on the bronze.

We invite you to view several examples of these exquisite masterpieces at Peter Lang's showroom in the Pacific Design Center in Los Angeles and at David Sutherland's showrooms in Dallas, Houston and Denver. You will find that Paul Crist's obsession will be your inspiration.

Paul Crist Studio

14903 Marquardt Ave.
Santa Fe Springs, CA 90670



A Grand-Luxe Hotel
For Those Who Appreciate The Difference

Leonardo Courtesy

Beverly Wilshire Hotel

Wilshire Boulevard at Rodeo Drive, Beverly Hills, California 90212
(213) 275-4282 Telex 698-220

HRI The Leading Hotels of the World ® Preferred Hotels Worldwide



IWC

INTERNATIONAL WATCH CO. LTD., SCHAFFHAUSEN, SWITZERLAND. SINCE 1868.
AVAILABLE ONLY AT THE MOST PRESTIGIOUS JEWELERS.

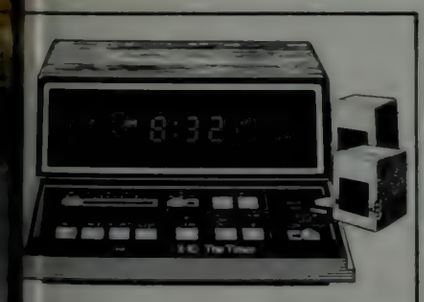
sidney mobell
Designer and Creator of Fine Jewelry

TWO FINE STORES IN SAN FRANCISCO
141 POST STREET • (415) 986-4747
FAIRMONT HOTEL • ATOP NOB HILL

*MANUFACTURER'S SUGGESTED RETAIL PRICE

IS YOUR HOUSE A SITTING DUCK?





When burglars go house-hunting, they don't need a real estate agent to help them. Because they already know exactly what they're looking for.

A nice, quiet house with no one there.

Which is the reason a BSR System X-10 can be effective in protecting your home.

The BSR X-10 Timer and Modules automatically control e lights, television sets and appliances in your house.

24 hours a day. So your house always looks and sounds like someone's home.

And no burglar wants to rob a house when someone's there.

What's more, if you already have a burglar alarm, the new BSR X-10 Burglar Alarm Interface can make your burglar alarm twice as effective if it should ever go off. By automatically flashing your house lights to alert your neighbors, the police and to scare any intruder.



Outsmart burglars with the BSR System X-10, for about $200.

Because any house that's a sitting duck, could be a burglar's next target.

BSR SYSTEM X-10®

FOR MORE INFORMATION AND THE STORE NEAREST YOU, CALL 800-431-2188.

Most unusual gifts from a most unusual store.



Inquiries welcome. Merchandise subject to prior sale.

FOSTER-INGERSOLL

Hours: Monday ... Saturday ... Sunday ...

Country English & French Antique Furniture & Accessories

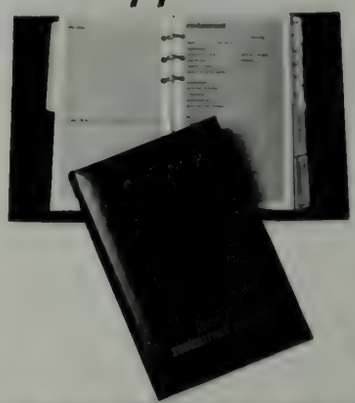


THE CRICKET

2025 Pacific Avenue, Venice, California 90291
213/396-5922 (at the beach)

ARCHITECTURAL DIGEST

You're the Judge! Bon Appétit Restaurant Reviewer



You can always count on the Bon Appétit Restaurant Reviewer because it's the guide you write yourself!

Includes an index by cuisine, evaluation sheets, a diners' dictionary and a name/address section. Distinctively designed as a looseleaf binder, it's compact enough to fit into briefcase, pocket, purse or glove compartment.

Satisfaction Guaranteed or your money back.

S E L E C T I O N S

ARCHITECTURAL DIGEST
Dept. A6D2
8460 Higuera Street, Culver City, CA 90230

_____ #04105 Restaurant Reviewer $12.95 (1.25)
Check payable to Architectural Digest $ _____ (Add 6% sales tax if delivered in California)

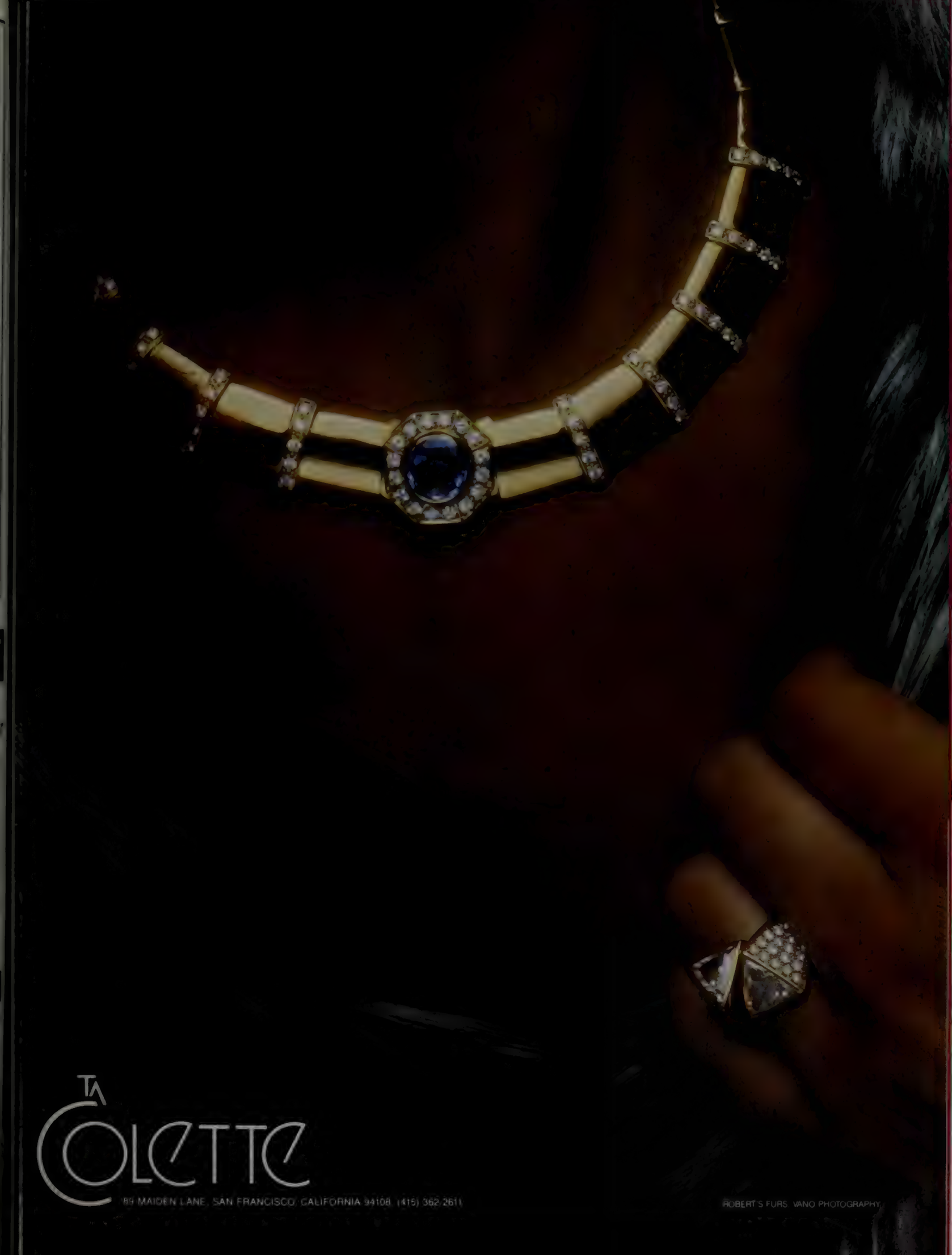
Signature _____ A6D2
Charge my (if charging)
☐ BankAmericard Visa
☐ Diners Club
☐ Master Charge
☐ American Express

Name _____
Address _____
City _____
State _____ Zip _____

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ Exp Date _____

TO ORDER CALL TOLL FREE 800-421-4448
MON.-FRI. 7AM TO 8PM, SAT. 7AM TO 1PM PACIFIC TIME
IN CALIFORNIA CALL 800-252-2071. CREDIT CARD ORDERS ONLY

Offer good in U.S.A. only. Allow six weeks for shipment. Items may be shipped separately


TA
COLETTE
89 MAIDEN LANE, SAN FRANCISCO, CALIFORNIA 94108 (415) 362-2611
ROBERT'S FURS VANO PHOTOGRAPHY

YASU EGUCHI



"Burning Heart" 46 x 14 watercolor

COPENHAGEN GALLERI

1618 Copenhagen Drive Solvang, CA 93463 (805) 688-4422

MARSHALL GALLERIES, INC.

Louis XVI Steinway*



* An unsurpassed example of French cabinetry, detailed with superb marketry and heavy ormolu mounts, in the grand style of Louis XVI. This fine piano custom-built by Steinway in 1904.

8420 MELROSE AVENUE, LOS ANGELES, CALIFORNIA 90069, (213) 852-1964



The SieMatic 4004 EH in Sand with Medium Brown solid oak details. Also in White, Sepia and Beige.

Kitchen Interior Design

Too long the kitchen has labored in obscurity while other rooms received all the attention. SieMatic believes the most important room in the home deserves better.

Like the 4004 EH, a masterful marriage of hardworking laminate and handsome solid oak. Every detail from its matching oak handles to its sculptural oak extractor hood is designed to fit the way you live. And, though graced with the rich look of unmistakable quality found in every SieMatic kitchen, the 4004 EH beautifully disguises its most impressive feature: a wonderfully affordable price.

See your SieMatic representative today and see the 4004 EH, the kitchen designed to feel right at home.

Send for SieMatic's Kitchen Book.

Get your copy of SieMatic's exciting new Kitchen Book. There's nothing like it. 176 full color pages of SieMatic Kitchen designs, complete with components and floorplans. Filled with great ideas. See your SieMatic representative or send this coupon and $6 to: The Kitchen Book, Suite 446, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069

Name _____

Street _____ Zip _____

City _____ Telephone _____

SieMatic®

Kitchens that fit the way you live

Albany/Berkeley ☐ House of Kitchens, 1325 Solano Avenue, Albany, 94706, (415)525-9576. **Aptos** ☐ The Ultimate Kitchen, Inc., Aptos Station #25, 8035 Soquel Drive, Aptos, 95003, (408)688-5276. **La Jolla** ☐ Baywood Kitchens, Inc., 1014 Pearl, La Jolla, 92037, (714)454-9684, 464-3549. **Los Angeles** ☐ Custom Kitchens and Baths, 743 No. La Brea Avenue, L.A., 90038, (213)937-1660 ☐ Kitchens on Sunset, 8363 Sunset Blvd., L.A., 90069, (213)650-1452. **Los Gatos** ☐ European Kitchen and Bath Studio, 7 No. Santa Cruz Avenue, Los Gatos, 95030, (408)395-1944. **Newport Beach** ☐ Euro-American Kitchens, 1741 Westcliff Drive, Newport Beach, 92660, (714)631-7032. **San Francisco** ☐ Continental Kitchens and Baths, 340 West Portal, San Francisco, 94127, (415)661-6776 ☐ SieMatic, 200 Kansas Street, Suite 217, San Francisco, 94103, (415)558-8811. **San Jose** ☐ Custom House Supply, 1110 Meridian Avenue, San Jose, 95125, (408)723-7073

HOLIDAY



TREASURES

The Rich Traditional Glow of WEDGWOOD

Nothing lends more elegance to your home and holiday gift-giving than exquisite bone china by Wedgwood.

Select your favorite Wedgwood pattern from Paul Bauer's magnificent collection of dinnerware and coordinated accessories.

Add even more brilliance to your table with exquisite, hand-cut, gold emblazoned crystal by Josephinenhuette. It's another extraordinary treasure you'll find at Paul Bauer, Inc., and nowhere else in all of America.

The most enviable collection of European china & crystal in America.

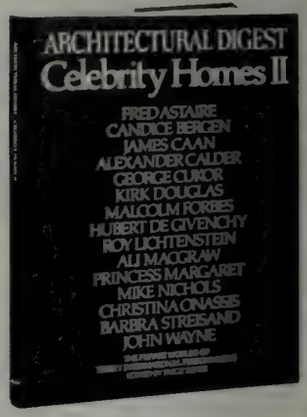
Paul Bauer INC.

120 Grant Avenue at Maiden Lane • San Francisco • (415) 421-6862

Major Credit Cards Accepted

Meet famous personalities. Visit their private retreats.

Come with us behind the scenes...
From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest*'s Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout. Order today. Your satisfaction is guaranteed!

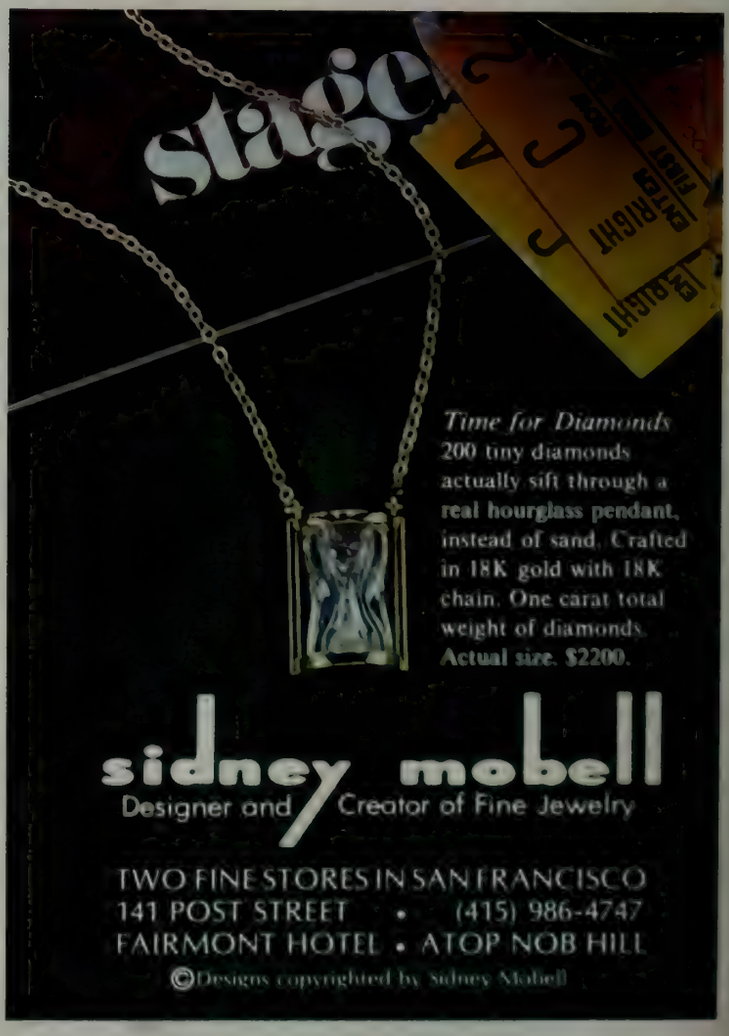


SEND TO: THE KNAPP PRESS
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ____ copy/copies of Celebrity Homes II at $35.00 each plus $2.25 shipping and handling. (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to: ☐ MasterCard ☐ VISA
Card # _____
(if Mastercard, include Interbank #)
Expiration date _____
Signature _____
Name _____
Address _____
City _____ State _____ Zip _____
Please allow 6 weeks for delivery

C20



— AMERICANA —

at its finest.



Tatiana's Interior Motives

14006 Riverside Drive · Sherman Oaks Ca. 91423 · Sherman Oaks Fashion Square · (213) 981-0880



CUSTOM DESIGN, FIREPLACE AND SCREEN EXECUTED BY OKELL'S FIREPLACE
Andirons, matching tool set and wood basket.

OKELL'S FIREPLACE

custom screens, quality accessories since 1947 • experts in wood heating • in-home service and consultation

134 Pacific Coast Highway, Hermosa Beach, California 90254 (213) 376-3448

Please call or write for information brochure and installation estimates.

Robert Ross, Inc. / Designer



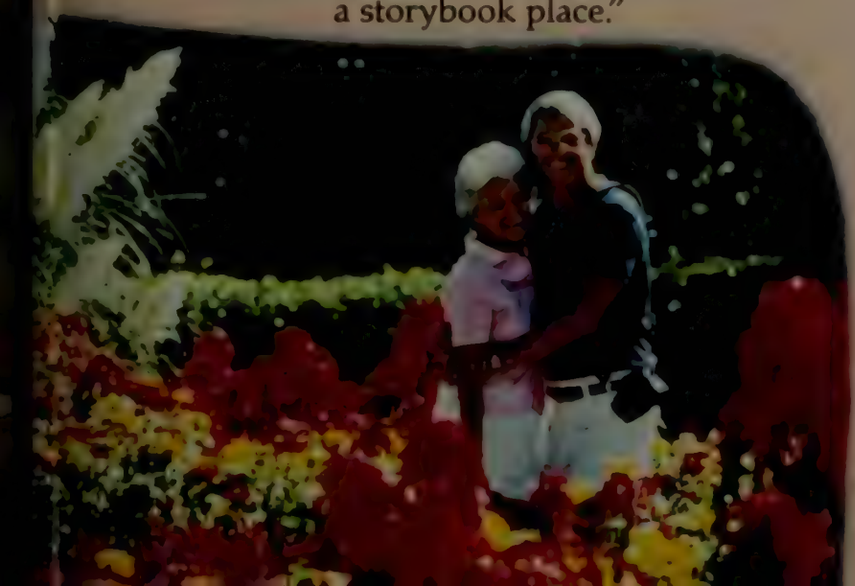
"Jeannette wanted our 30th anniversary to be beautiful, and that meant Bermuda."

Harry and Jeannette Gregor talk about the Gregors' fourteenth visit to Bermuda.

"Each time we come back and hear the Talbot Brothers, it's like a family reunion."



"To us, Bermuda is an enchanted island, a storybook place."



Couldn't you use a little Bermuda right now?

Bermuda

See your Travel Agent or write Bermuda, Dept. 1259, 630 Fifth Ave., New York, N.Y. 10111 or Suite 1010, 44 School St., Boston, Mass. 02108 or 300 North State St., Chicago, Ill. 60610 or Suite 2008, 235 Peachtree St. N.E., Atlanta, Ga. 30303.

How dare The Glenlivet be so expensive?

How dare we place such a premium on our 12-year-old Scotch? The same reason vintage wines and fine cognacs are so expensive. Superior taste. Just one sip and you'll know that The Glenlivet has a taste that's decidedly superior.

The Glenlivet is Scotland's first and finest single malt Scotch. Nothing but 100% Highland malt whisky, distilled from natural spring water and fine malt barley, aged in oaken casks, just as it always has been.

Only our time-honored methods can truly achieve The Glenlivet's unequaled taste. A taste that sets it apart. Its smoothness, body and bouquet are qualities found only in this unique Scotch.

Of course, you may elect to purchase a good Scotch that's less expensive. But for a truly superior taste, you have to pay the greater price.

The Glenlivet

12-year-old unblended Scotch.
About $20 the bottle.



© 1982 SEAGRAM DISTILLERS CO.

06654